

AIM

ARTISANS IN MINIATURE

Issue 43
September
2012



This Month:

Miniature
News,
Features,
Projects
& Much
More!

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WRITTEN BY ARTISANS, ENJOYED BY MINIATURISTS



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Clock interior by **Kathy Brindle** using figure made in a Kim Murdoch workshop

www.kathybee.net

Design and format by **Marianne Cook**

www.mariannecook.com

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EDITOR'S NOTE

Dear Reader

.....And another season merges into the next with violent storms and gentle sunshine around the globe. Time moves inevitably onwards and has become our theme for this issue. So many of our talented members deal with so much in so little – pun intended!

In this issue you can see watch and clockmakers as well as take a peek at how we have a time for everything: music, walking, gardening – all those precious moments we never forget or activities we choose not to do.

Do you have any spare time? To keep you occupied there are some lovely projects by AIM members and we have especially included smaller scales by popular demand. There is also a competition to use your creative talent to produce a gown for a doll – take a look at the details and get thinking!

As always, a small group of editorial team members have worked their tiny socks off to get this issue ready and I am delighted to have input from other members internationally.

The next issue will be available at the end of October but it is not too early to remind you that the AIM advent calendar is springing to life and invite all you talented members to contribute to the 24 exciting projects for December.

Enjoy the season, wherever in the world you live.



Sally



The AIM Magazine's Editorial Team:

Sally Watson (Editor)

spwatson@ntlworld.com

Bea Broadwood

office@petite-properties.com

Bev Gelfand

bev@longefellowesdesigns.com

Helen Woods

woods1@orcon.net.nz

Janet Smith

desertminis@gmail.com

Janet Harmsworth

janet@minimannequins.co.uk

Kathi Mendenhall

sewminipatterns@att.net

Malcolm Smith

malcolm@malcolmsminiatures.co.uk

Marianne Cook

marianne.cook1@btinternet.com

Peiwen Petitgrand

oiseaudenim@gmail.com

Barbara 'Babs' Davies

Pamela J

Freelance Editorial Team Members:

Agnes Turpin

Catherine Davies

Eileen Sedgwick

Jennifer Matuszek

Julie Lawton

Lidi Stroud

Mo Tipton

Nancy Keech

Stephanie Kilgast

Please note

AIM is an active association to which all members contribute.





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Time..





There is never enough of it.....we run out of it.....it waits for no man (or woman!)it drags.....it flies.....too much of it on your hands and you are in trouble. But there is always some of it available. What is this amazing commodity?

Time, of course.

Carol Smith's watch maker triggered the idea of time as a theme to run with this issue.



How I got into this clock stuff.....?....my favourite things of all to make in miniatures are messy and cluttered. There is nothing I like more than putting a piece together with no planning-just get started and see what happens. It is more interesting to me than making a trayful of bread, cheese, fruit, veg etc

The watch repair stands - as with other cluttered pieces - were not planned. When I get an idea it is simply from looking at an item; an idea just pops into my head.

I don't think that I can look at anything without it having miniature potential or starting miniature train of thought. I had a watch that did not work and that was the start. Simple as that.

I ask friends and family for any broken watches. I did try doing the rounds of charity shops but the dealers always beat me to it. I have not got the time to walk to and from town every day and more time walking round all the charity shops I would not have the time to get anything made.

This month's gallery demonstrates the diverse interpretations of time created by AIM members – take some time to enjoy it!



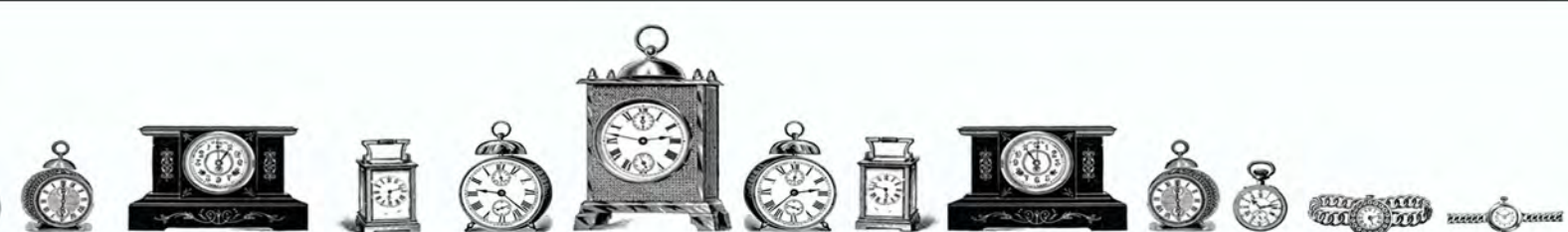
Carol
Carol Smith

Humans have been measuring time by the sun, moon, and stars, by the notches and candles, sand, and water. Clocks can be objects of beauty and scientific work.

Some of us time our days by the sun, moon, and stars. We now have the most accurate timepieces. Time remains a constant in our lives.

Time...





s treasury of bits and bobs (left) from which she creates her delightful watch makers' benches.

orange_myst@yahoo.com www.starsgemin3.etsy.com www.starsgemin3.blogspot.com

uring and marking time since it dawned. We have used the sun and the moon, the stars and the sea; stone circles, and water. We use personal electronic devices whilst some exquisite antique clocks and watches are still functioning. Beauty, appearing on huge buildings, being built into towers, or set in gardens as sun dials whilst also performing vital

to the second, others are happy to let it drift. sophisticated methods of measuring it but it daily lives. Whether we know to get up as the sun rises or we time ourselves to be alarmed into wakefulness it always moves on. Some of our most fascinating literature involves the concept of freezing or moving through time. It is a fascinating idea and one with which to spend more than a little time!

Eileen Sedgewick's watch maker performs some intricate work.

www.eileensedgwick.com esedge@tiscali.co.uk



Photographs © individual artisans

Text © Sally Watson

Formatted by Sally Watson

GETTING TO KNOW YOU

Paul Smith Afan Valley Miniatures



My life before miniatures on a commercial scale was that of the cut throat world of IT professionals with a younger generation who had forgotten more than I ever knew of the new technologies emerging, mainly in the Pharmaceutical field but also in the manufacturing side. Having moved from one side of the UK (Wales) to Cambridgeshire we stayed there for 8 years before returning back to the lush valleys of Wales in 2008. The intention was for me to remain in the grind of the professional world of IT but this was not meant to be, so in late 2010 I decided to make a go of the long standing past time of Miniatures, hence in Jan 2011 Afan Valley Miniatures was born.

Miniatures have been on the scene for 13 years through my partner's passion for the small scale, myself drafted in for the cutting, sticking and, well, all the normal duties of a dutiful partner when asked including the visits to countless fairs and shops. My life has always had some form of models involved in it from the Airfix models of the young life to flying models all born from a passion for anything flight related.



Billiney Cottage

a fantasy dwelling for a
Tolkien style setting

Sometime 8 years ago I made the mistake of saying 'Oh I can make better than that!' and the challenge was thrown down: so began the Victorian Corner shop .

My first purchase in miniatures was some strip lead and 1mm thick glass for my challenge project. Where possible, I like to make everything in my models from the ground up but have been known to slip in an occasional made door or window in some scenes.

When it comes to naming my most coveted miniature item that really is quite simple: it is the piece I am currently working on at the moment. I am not a collector, passé: I leave that up to my partner; besides there is limited enough room as it is.

I admire many artisans within the miniature scene especially those ones who just do that little bit extra to add a character or image to the individual piece.



Victorian Corner Shop



I must admit I generally look at buildings more than other work but, hey, who can blame anyone for checking out the competition a bit ?

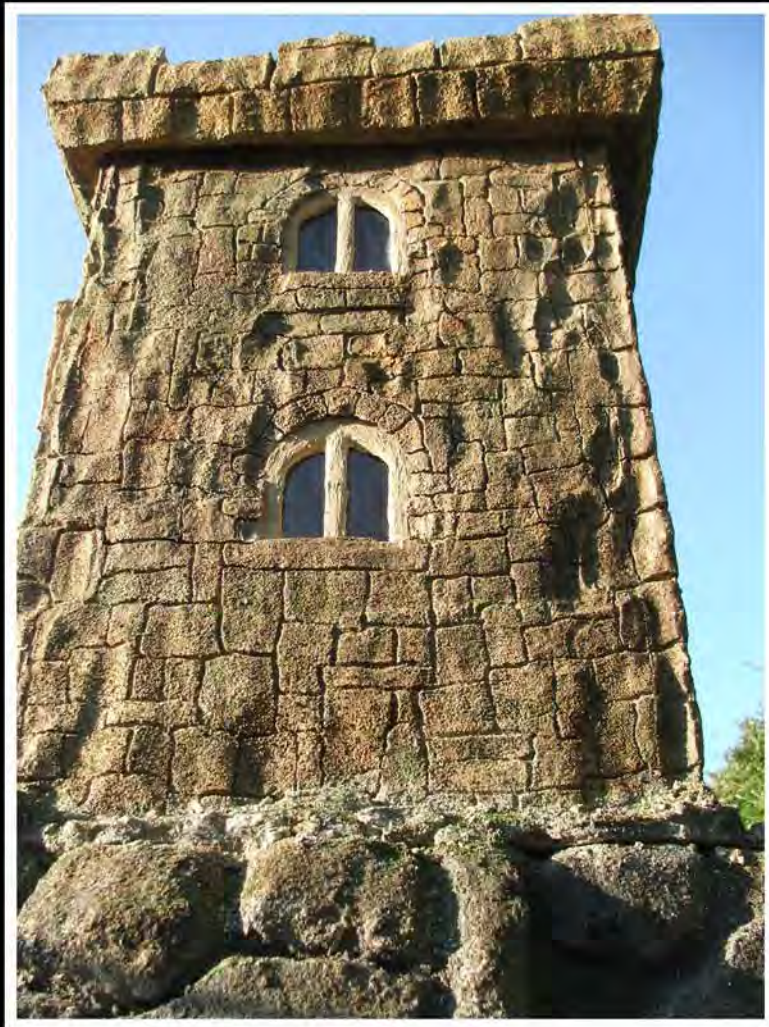
My specialty is the ageing and finishing of the stonework particularly in fantasy or old style, facing and in general the exterior of a building. Although clean, fresh looking houses are nice they don't exist much in the real world there is always some deterioration going on or something out of place; well at the end of the day the weather gets everywhere. I love doing the large stone effects, trying to replicate stone façades that I have seen. You wouldn't believe how many strange looks I have had whilst I stare at a stone wall and look bemused!

Georgian Town House

Unusual commissions are not rare especially when doing the fantasy but most requests recently have been for my more modern pieces: a 1940's backyard scene including outside privy, coalhouse and Anderson shelter. Now I knew they existed but when researching them to get that authentic look, I probably spent more time reading the history and background stories than I did creating them - one of the snags of miniatures I suppose ... miniature immersification (if there is such a word ?)

My hobbies outside of the miniature scene? Well, living in the heart of the valleys, walking and sight seeing - in particular the many varied and splendid castles and houses in the region.

Phobias? ... very few ... except a really strange one when washing up ... I can't stand cleaning a wet wooden spoon - goes right through me .. oh and having cotton wool in my mouth .



The Lonesome Tower

My fantasy? Well, when time and money allow I plan on building a replica of a burnt down castle back to glorious heyday of Margam Castle, Port Talbot , a turn of the 20th century Neo gothic castle built by the Talbot family - hence the name Port Talbot.



Contact Details

Afan Valley Miniatures - Paul Smith

website www.afanvalleyminiatures.co.uk

Etsy http://www.etsy.com/shop/AfanValleyMiniatures?ref=si_shop

blogspot afanvalleyminiatures.blogspot.com

e-mail afanvalleyminiatures@gmail.com



Rowen Cottage - a country style
fantasy dwelling for the typical
fantasy yokel

Hermit's Hut/Fisherman's Cottage
- based upon an idea when thinking
of Huckleberry Finn



Text and photographs ©Paul Smith 2012

Formatted by Sally Watson

Victorian School / Hall / Chapel

DOLLS OR NO

compiled by



member

I remember reading about a farmer who visited Vancouver, British Columbia, in Canada. This gentleman came from the flat lands of the prairies and saw the majestic mountains for the first time. Expecting that he'd be in awe of the view, he was asked what he thought about the mountains. "Well," he responded, "they're OK, but they get in the way of the view."

I suspect that some people feel the same way about dolls, believing that they get in the way of the view; whereas others are convinced that the dolls are the view and that they enhance the display, rather than disturb it.

Those opposed to the use of dolls certainly do not dislike dolls, they just don't think they add much to the scene; they prefer to leave them out and focus instead on the beautifully crafted furniture,

the exquisite flooring and finely detailed paintings etc. They see no need to include a doll to hide some of the more life-like pieces in the display. Most will nevertheless place some other living thing into the scene. It might be a vase filled with flowers, or perhaps a puppy, or at the very least, a photograph of the absent family. So even though there are no dolls to be seen, the fact that a family resides there is implied by the use of non-human living items. So, for them, dolls are not really necessary.

Now, let's jump over the fence to see the view-point of those that always, or nearly always, include a doll. Their thought seems to be that it's the dolls that 'tell the story', because only they are able to provide an expression of joy or

A weary mum snoozing with the baby in her old fashioned kitchen, www.malcolmsminiatures.co.uk



DOLLS

THAT'S THE QUESTION

Viola Williams

surprise or any other emotion that the creator wishes to exhibit. According to them, the dolls put the 'life' into the story. I suspect that we all have an opinion regarding the use of dolls in a display, or the omission of dolls.

Let's hear AIM readers' personal comments on this subject.

○ The just left the room look is exactly what I aim for; it allows the viewer to fill in details from their own experiences. Having a doll present, to my mind, takes that away.

○ I am not a collector of miniatures and do not have a dollhouse,

I just make miniatures. I do have a collection of 'treasures' where I have been given or swapped work with fellow artists/friends.

However, I used to make a lot of shop/store room boxes and had great fun posing a loaned store/shopkeeper, he really brought the scenes to life.

An intimate modern room by Peter Tucker, www.roomboxes.com



○ I can't imagine a scene without dolls in it... they take over and tell the story. A beautifully furnished room doesn't let us know that there is (for example) a musical get together happening, or any other activity. To me, the dolls are necessary in order to complete the story, otherwise I feel as if I'm looking through a furniture store window. However, that kind of viewing is wonderful too.

○ When I first bought my Victorian dolls house kit I had only ever seen commercial dolls and did not want to use them at all.

However, upon discovering that there were many very talented people making wonderful dolls, I soon became fascinated and awed by them.

Also, having visited Leonardslee Gardens shortly before they closed, where a complete village was beautifully displayed with each building and room containing the appropriate dolls, I do now think that they can indeed enhance a miniature scene and often bring it to life!



from the top:

Fête des Mères, Les Miniatures de Beatrice,
<http://myminiatures.net>

Sisters, Christa's Dolls,
<http://home.wanadoo.nl/ichayata/dolls.htm>

Madinat al-Zahra, by Ron Hubble, completed
by Victoria Dewbre using a Viola Williams doll,
www.violasdolls.com.



○ I do not have dolls in houses preferring to create a feeling of someone having just left to do something else. Sometimes the 'something else' is quite quirky! A hint of stocking, an open book or a half full glass can all suggest a story. I occasionally use a doll in a vignette or shadow box. I admire the artistry many of our members display and would love to have a collection rather like a mini Madame Tussauds.



A room inspired by PL Travers' children's classic *Mary Poppins* from Regina Passey, www.reginapassy.com.br



○ I have never wanted dolls, to be honest I find them a little spooky but I do have a baby in her cot in the nursery... unattended. Shame on me.

The Attic Room by Alison Fleming, www.pipmin.co.uk



○ The attic room is occupied by the barmaid who works in the pub next door. Perhaps she does a bit of work 'on the side' as she seems to get a lot of gentlemen callers after hours.





○ Of course, being a doll maker myself, I think dolls bring a setting to life. I love to see children dolls in room boxes and miniature houses, playing hide and seek or other timeless games. If I see a doll house without dolls, it looks so lonely and deserted. There are too many beautiful old homes in real life that are like that already so I vote for dolls, families, pets and even servants if the period allows it.



Nursery Cats, www.thedollhousemall.com



Mr Painter, by Janet Harmsworth in customer's scene, www.minimannequins.co.uk



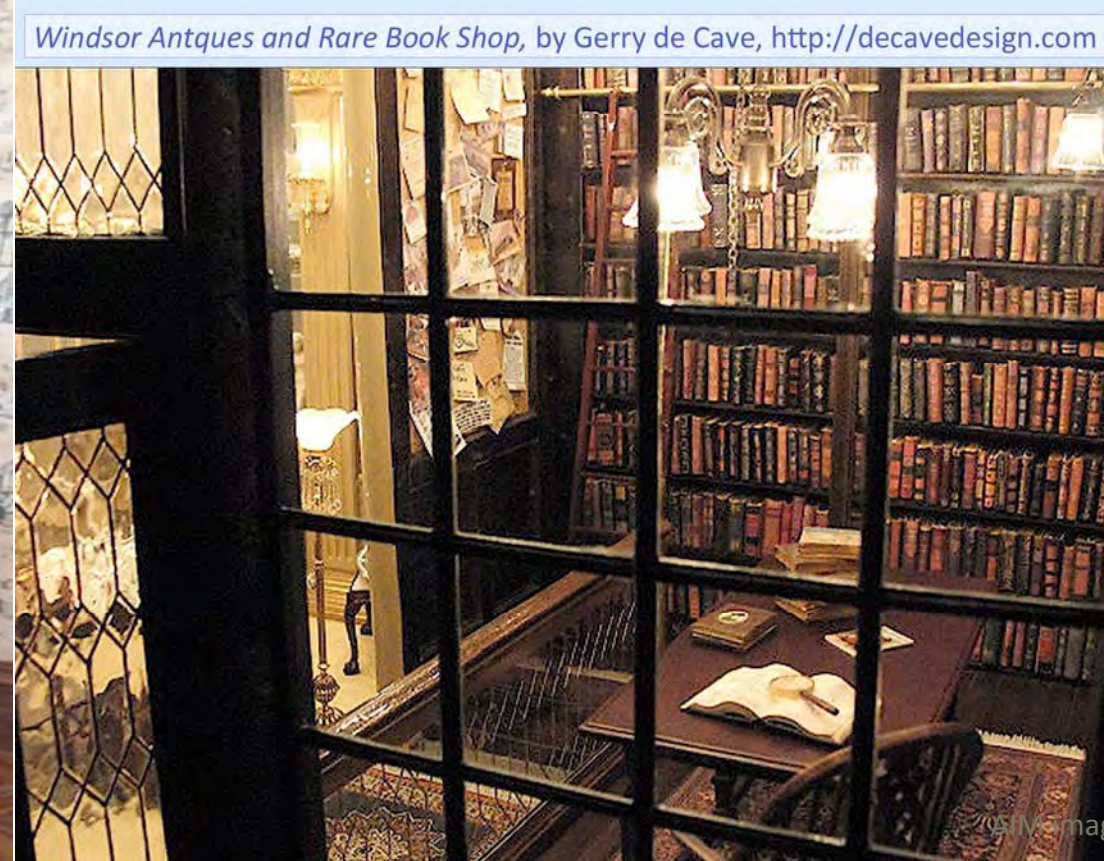
3 Three Friends, by Jain Squires, www.giddykipperdolls.com



Bathroom, Sally Watson, <http://www.sallycatminiatures.com>



Country Kitchen, Marianne Cook, www.mariannecook.com



Windsor Antiques and Rare Book Shop, by Gerry de Cave, <http://decavedesign.com>

○ I don't like dolls in my miniature scenes, never have. My main focus for miniatures has always been the interior decorating aspect. And while miniature people are infinitely neater than real life people, it's the people that come along and mess things up. I do love the dolls that artists make, however. I wouldn't mind having an entire curio of scale dolls in different poses and periods of dress. I just don't want them in my scenes.

○ What you choose to put into a scene by way of furnishings and accessories will convey the doings, the character and the interests of the occupant, and for me, putting a figure in would dissipate the illusion - maybe for the same

reason that reading a book or listening to the radio seems to stimulate the creativity and the imagination more strongly than watching a film or tv. Suggestion is more powerful than plain statement.





○ I am a doll maker who does not like dolls in miniature rooms. You see I like miniature dolls' houses as an extension of myself. The rooms I make are rooms that I would like to have, or have visited and they are an extension of me. If I put a doll in one of my rooms, then it becomes its house or its room and no longer mine. I prefer to place my figures in vignettes, made especially for them, that belong to them alone.

○ As a miniature doll artist, I am always wondering why people do NOT have dolls in their room boxes or dollhouses. A while ago, I read an article which stated that many people make or purchase a dollhouse or room box because THEY want to live in that environment. They imagine themselves as being in that house/room and a doll would be an interloper in their dream world. That made perfect sense to me. If I were to ever build a room, it would be because I wanted to live there. I might allow a maid and a butler though! In looking at the current doll houses and room boxes, people seem to be really cramming every nook and cranny full of 'stuff', so there is no room for 'people'. Too many 1/12th scale miniature dolls seem to be made too large to comfortably fit into a room unless it is a grand ballroom, especially if the doll has a full skirt. The doll looks way too large and overpowers the room!



Honeymoon, by Bev Gelfand, www.longfellowesdesigns.com



Vignette by Kathi Mendenhall, www.minipatterns.com

Healthy cereal or yummy cereal? Pamela found the perfect doll (by Patsy Thomas) for her dolls' house kitchen, <http://pamelajminis.com>



○ When I first got my doll's house, about thirty years ago now, I started decorating the rooms - then I realized they needed to 'come alive' somehow. So, I started buying dolls. As often happens, the more I got into the hobby, the more I wanted to spend, in order to get the 'artisan dolls' which were really lovely. For instance, I have a Jane Davies boy doll in a sailor suit which cost an arm and a leg, but is so finely made that he can stand perfectly balanced on his tiny feet, without a clunky doll stand holding him in place.

However, when my doll's house was used for style shots to illustrate the miniature needlepoint items that I sell as kits, I realized that, to a lot of people, a doll in a scene 'spoils it' in some way. I think this is because if the room is well put together, in a photo particularly, you can convince yourself that what you're looking at is 'real' - i.e. full size. Put a doll in it and, however lovely the doll, the illusion is shattered. I've come to agree with my customers on this, and now I don't feature dolls in my room setting photos for style shots, even though I love the few dolls that reside in my own doll's house.



Antique style desk, perfect for an adventurous gentleman or a treasure hunter, www.theminaturemaker.com

Quoted above are the preferences as described by AIM members. I don't suppose that we'll ever determine which opinion is best, but in reading them, I think we can agree, that they're very helpful in showing us the reasons for collectors' choices. Thanks to everyone for their contribution to this discussion.



The method for making it in 1/12th and in 1/24th is almost exactly the same, so we'll tackle those first, and afterwards, 1/48th scale.

- Erica moss (lycopodium)
- Lavender coloured sand
- Paper covered florist wire
- Acrylic paint
- Tacky glue
- Plant pot in appropriate scale
(if you want to 'pot' your lavender)
- Air drying clay
- 'Earth' (I use modeller's scatter)
- non-stick surface - baking paper/silicon sheet



2 For 1/24th lavender, trim the spiky little leaves back by about half. Don't worry about the length of the sprigs at this stage. When the paint is dry, for both scales you will almost certainly need to touch up some dark spots you missed with the paint, and in 1/24th, any dark cut ends that show up.





3 For the lavender stems, in 1/12th scale I use 28 or 30 gauge green wire - it should be the paper covered florist wire not the metallic sort. Cut it into lengths of about 2".

4 For lavender in 1/24th scale, I use the finest florist wire, gauge 32. Cut the stems about 1" long.

5 For the flowers you need purple craft sand which you can buy on ebay - look under 'crafts', 'children's crafts' and 'toys and games'. I use 2 or 3 shades mixed to give a more realistic effect, but it took me a while to find them, and if you are only making a small amount of lavender one shade will be OK.

It will be easier to make the flowers if you put a little of the sand into a small container (eg a mini pot or a clean bottle top). Also have ready a small blob of tacky glue on some baking paper and a cocktail stick. Thinly coat the end of each length of wire with glue, if necessary wiping away any excess with the cocktail stick. Dip these ends into the sand. For greater realism, add a couple of tiny glue dots a bit lower down on some stems and add sand. Set aside to dry.



5



6

Trim your flower stems if necessary, to suit your pot, dip the ends into tacky glue and push into the earth, taking care not to get glue on the foliage. Leave well alone for 24 hours. When everything is fully hard and dry, you can tweak the stems using fine tweezers.



Take 4 or five of your bits of greenery and place them on top of the glue, covering the whole surface. Trim away the whiskery ends. Insert the flower stems through the foliage into the glue. The painted greenery is quite stiff and you may need to poke



Leave 24 hours until everything is quite dry and the glue has cured completely. You can then arrange the lavender stems very gently, once again using the fine tweezers.

I think it is very important when making miniature flowers to refer to the actual real life flower or plant for information and inspiration. You can Google for images if you don't have what you want in your garden or don't have a garden at all. With lavender if you look, you'll see lavender foliage comes in grey green and in shades of brighter green, depending on variety. Choose the shade you like best for your lavender foliage.



TIPS & Hints



Take this photo to the dentist and ask what this is. It might have something to do with root canals! It's also the perfect tool for separating a doll's fingers in the greenware stage!

Buy some bed risers (they sell for about \$7 for a set of 4 in the USA). Put these under the legs of your sales table to raise it up. Your customer's backs will thank you!

Send a Tip or
Hint to AIM
Today!

'Tips and Hints' is compiled from postings to the AIM group or from contributions from individual members.

To send in a tip you think others will appreciate,
e-mail Janet Smith at desertminis@gmail.com.
We don't attribute these contributions as many are
miniature "folklore" passed from one miniaturist to
the next, so knowing who thought of them in the
first place is a challenge!

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

CAT SAND DOGS

THE RIGHT ANIMAL FOR

Many of us love miniatures because we can create our own worlds with our own rules. If we want a fairy to be cuddling a Siamese kitten while reclining on an Regency sofa, we can do that.

But some of us want our mini world to be an accurate representation of a particular period. If our chosen period is the Regency and we have our mini person cuddling a Siamese kitten while reclining on a sofa, we will be making a big historical error. Siamese kittens were well known in Siam (now Thailand) at that time - but they were unknown in the west.

The accuracy of our mini pets may not be something we think about, but if we want to be true to a certain period, then we should!

People have kept cats and dogs for thousands of years. However, for the most part - and especially in the west - they did not necessarily breed them to look certain ways. Instead, they bred them for function. There were dogs for hunting rats and foxes and wolves. There were dogs for herding. There were dogs for guarding, and so forth. Cats were meant to catch rats and mice.



The St John's Dog, 1856, the original name for the Labrador retriever. This is Nell, the first dog considered to be a true Labrador retriever. ©



Boxer vor seiner Hütte,
19th anon ©



12th scale Scottish Deerhound, carved and furred by Elizabeth McInnis, <http://elizabethmcinnis.com>

The Scottish Deerhound, 1859, is very similar to today's breed. ©



3 Dogs, a Boxer, a yellow Labrador mix and a Chihuahua, hand carved hand painted wood, Linda Master, www.miraclechickenminiatures.com

BY AIM MEMBER

ELIZABETH MCINNIS



THE RIGHT SETTING



Laying Down the Law, Sir Edwin Landseer 1840. ©

♣ The poodle was the first dog to be deliberately bred to different sizes. Known originally as a water hunting dog in continental Europe. They were painted by both Dürer and Goya, became popular in the UK from the Victorian period, and travelled to the US in 1987.

The Lhaso Apso is one of the oldest dog breeds, originally from Tibet, where they were used to guard monasteries. They were first brought to England in the early 1900s.

♣ Recognised by the US Kennel Club in 1904, the Chihuahua originated in Mexico at least 1400 years ago. This pot-bellied ceramic dog figure was found there, dating from 200-500BC. ©



While the standardization of breeds didn't come about until Victorian times, there have been recognizable types of dogs for hundreds, even thousands, of years. The ancient Egyptians are well known for their art showing dogs similar to today's Pharaoh hounds. The ancient Middle East is known for their sighthounds that look much like today's Greyhounds and Salukis. The ancient Chinese had several pug-nosed dogs that are similar to, or even the same as, today's Pekingese. But recent DNA studies have failed to prove that any of these dogs as they exist today is truly ancient.



12th scale Lhaso Apso and Poodle furred by hand, Literature in Miniature, www.literatureinminiature.co.uk.

♣ Back as far as Medieval Britain, a terrier type dog will not look out of place, and specific types date back as far as the 18th century. This Jack Russell, (the breed was named after Parson John (Jack) Russell, b 1795), was carved and furred in 1/12th scale by Elizabeth McInnis, www.elizabethmcinnis.com



While people had probably gathered for hundreds of years to pit their dogs against one another in performance tests such as herding, it took the Victorians to formalize these contests and begin standardizing dog breeds. The first known dog show as a breed contest rather than a performance contest was in 1859 in England. Only a few dogs were represented, but it set the stage for bigger and better things. By the 1870s, there were kennel clubs both in England and the US and a number of dog shows. The early dog breeds represented were on their way to being standardized.

A miniaturist who wants perfect accuracy in their scene is going to have some homework to do! For instance, the Cavalier King Charles Spaniel that is so popular today is actually a fairly recent development. There was a similar spaniel depicted in paintings several hundred years ago, but that spaniel died out over time. Modern breeders have reconstructed the breed, which looks similar to, but not exactly like, the dogs in the old paintings. So a miniaturist could have a Cavalier in a scene from the 1700s - but to be strictly accurate, the dog should have a slightly longer, pointier nose!



Modern 12th scale Cavalier King Charles Spaniel, carved and furred by Elizabeth McInnis, <http://elizabethmcinnis.com>

The Children of King Charles I (1600-1649) and Queen Henrietta Maria (1609-1669), Sir Anthony van Dyck, 1637. ©



Poster for the 1890 New England Kennel Club Dog Show. By this date, distinctive breeds as we know them are becoming recognizable. ©



Judging the Chows and Pomeranians, photograph of a 1908 dog show. ©



Children with a Cage and a Cat, Eglon Hendrik van der Neer 1680s. ©

"SHORT-HAIRED CATS IN TABBY, SPOTS, OR PLAIN COLORATION ARE PRETTY SAFE IN ANY PERIOD".

Cats are a little simpler, though. Cats are depicted in ancient Chinese and Egyptian art and have apparently been in Europe at least since the times of the Romans, if not earlier. The main thing to keep in mind is that like dogs, cats were not standardized in the west until recently - again, the Victorians can take the credit. As long as you stick with short-haired cats in tabby, spots, or plain coloration, you are pretty safe in any period.



Long haired cat chasing a dragonfly, by Elizabeth McInnis,, <http://elizabethmcinnis.com>

Surprisingly, though, long-haired cats didn't make it to the west for a long time. They may have arrived from Russia or from Persia. In the west they were first seen in Italy in the 1500s but don't seem to have arrived in England until a hundred years later or so and they didn't become common there until sometime in the 18th or 19th centuries.

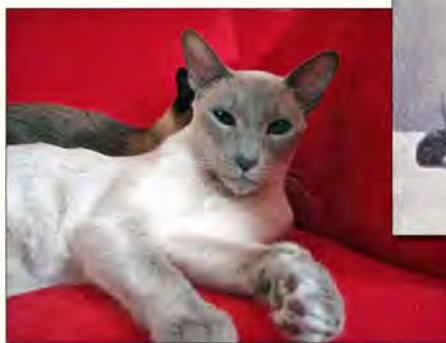


12th scale Tabby cat furred by hand, Literature in Miniature, <http://literatureinminiature.co.uk>



Two Tabbies in the Sun, hand carved and painted wood, Linda Master, www.miraclechickenminiatures.com

The Siamese cat, not surprisingly, came from Siam but wasn't seen in the west until the very late 1800s, when one was sent to US President Rutherford B Hayes as a gift. Siamese cats appeared in England several years later. Keep in mind that the other cat breeds with color pointing (dark legs, tail and ears, lighter body) were developed from the Siamese and so they will also not be accurate in early scenes placed anywhere in the west. For instance, if you want strict accuracy, no Siamese cats or Himalayan cats in your colonial American kitchens! And certainly no exotic modern breeds like the hairless Sphynx which was developed as recently as the late 1960s.



Mrs Robinson's 'Champion Wankee', 1902 ©
Siamese cat called Wika, photo by Radosiewka, 2007 ©



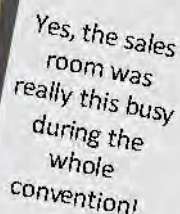
Blue Point Siamese and Sphynx cats,
Anya Stone, www.anya-stone.co.uk

♣ The first Siamese cats bred in the west were rather different from the Siamese of today. Contemporary photographs show them as being more stockily built, with a rounder head shape and smaller, upstanding ears. From the mid twentieth century on, breeders have favoured the more svelte cat we are familiar with, with long pointed head and large widely set ears. Some people feel the type has become too extreme, and have returned to breeding a more 'old fashioned' style of Siamese.

While many of us may not worry too much about this sort of thing, it is something you might keep in mind as you plan your scenes. Fortunately, research is pretty easy these days! The internet has all of the information you need on any dog or cat breed you can name. Good luck!



Michelle Martinez



Everyone has their own techniques when they go to miniature sales, and I spent my first time on the sales floor conducting my “walk through.” My walk through

All my planning went out the window by my second table. There were so many wonderful treasures. Since the theme of the Convention was "NAME 40 Years of Sharing," I felt compelled to share a good deal of my bank account with all the dealers. I think between the sales room and the round tables, I shared almost everything I had. I noticed I wasn't the only one doing so much sharing either. Shoppers were loaded with bags and I wasn't the only one make trips back to my room to unload them. It's a bad sign when a dealer's wife was running a booth while hubby was taking a break and couldn't get the credit card machine to work told me "no worries, I know you'll be back." For that matter, I'm sure they have my card on permanent file. Oh dear.

Some of the dealers were old friends and people I purchase from regularly and others were new acquaintances that I will be buying from again in the future. The aisles were wide, the dealers and shoppers friendly and we happily traded place with one another for a closer look. The public day on Sunday was equally busy with many new faces joining our regular conventioneer shopping hordes.

Officially, my committee role in the salesroom was to walk the floor and assist with security and take pictures of everything for the blog and I did that but unofficially with every pass around the room, I found a new item that I couldn't live without and had to purchase. Won't you join me? Hello, my name is Michelle and I have a miniature shopping problem. Won't we have fun as shopping buddies?

The Salesroom
was PACKED!
"Hey, what are
they looking at
over there???"



BJ Minis is an
always popular
table!



The Western Australia Miniaturist Association's yearly show was held at the Cannington Exhibition Centre, Perth, on August 18-19, 2012.

A photograph of a miniature dollhouse interior, framed like a film strip. The room has pink walls and a green patterned floor. It contains a wooden desk with a roll-up top, a wooden chest of drawers, a small blue stool, and a vase of flowers. A small picture hangs on the wall.

Work of Lynn Palmer who uses West
Australia native timber

the young children to miniatures. The children all sat happy and interested in making a miniature that they could take home . I know that this let the mother free to wander round the show and it also maybe found a future budding miniaturist. Beside that table was a fenced off area containing a huge Doll House where the children were allowed to play.

There was a lovely display of Dolls, Bears and of course Doll Houses/Room boxes. All were admired by all who attended.

Thanks WAMA.



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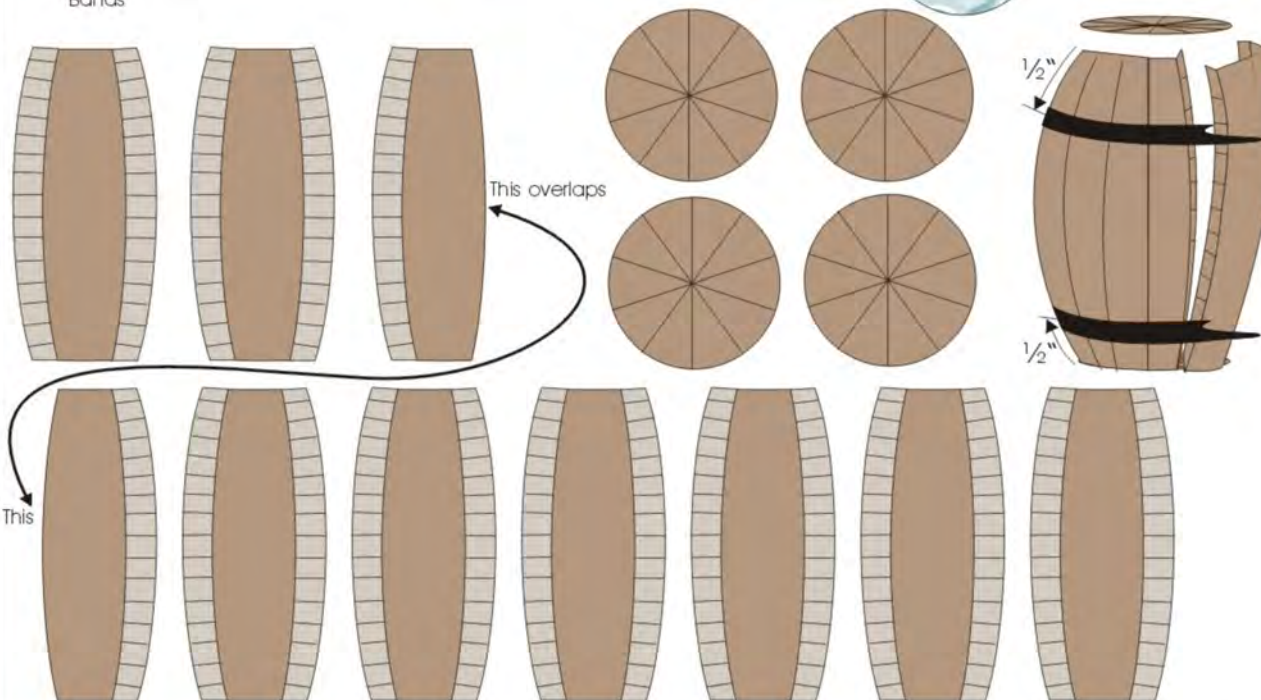


Back of this piece needs to have white edges and back covered with black marker —

[illegible]

Bands

If you get black marker on the water, cover it with this piece 





We will bring you another one of her projects in our next issue



It's time for...

...a walk in the park



Dressed and Wigged by Margot Ensink



Chez la Modiste by Beatrice Thierus

...a little shopping



La Belle Jardinière by Beatrice Thierus

Les Miniatures de Béatrice©





...going to church

Dolls Dressed by Margot Ensink

...taking a little spin



Driving Outfits by Pauline Everett



...preparing
for the ball

Au Château by Beatrice Thierus



*Cavalier King Charles Spaniel
by Elizabeth McInnis*

...getting a walk

...relaxing in the garden

Nina by Christa Chayata



(inset)

1/12 Scale Rudbekia by Marianne Cook

...exercising your green thumb



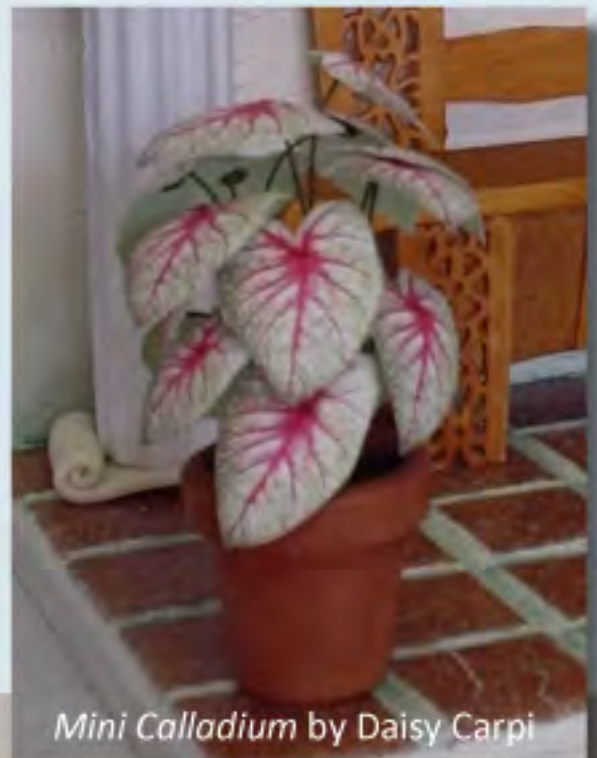
1/12 Scale Chrysanthemums
by Marianne Cook



1/12 Scale Sunflowers
by Marianne Cook



Mini Begonia by Daisy Carpi



Mini Calladium by Daisy Carpi



Mini Bonsai by Daisy Carpi



Sisters by Christa Chayata



by Christa Chayata

...being with family

New Knitwork by Wilga van den Wijngaart



Tempus Fugit by Regina Passy



Mother and Child
by Beatrice Thierus

...lounging at
home



Siberian Colorpoint Cat
by Elizabeth McInnis



...causing a bit of mischief



Nursery Cats by Carol Lester

A Moment Trapped in Time
by Sadie Brown



*Rainbow Macarons (above) and
Red Velvet Cake (below) by Mo Tipton*

...making dinner
(and dessert)



Table with Sweet Brazilian Cuisine
by Daisy Carpi



Do you know what time it is?



Grandfather Joe with his Clocks
by Vynette



above and below, *Tempus Fugit*
by Regina Passy



above and below,
by Carol Lester



(below) *1/12 Scale Cuckoo Clock*
by Linda Master



The Watch-Maker
by Eileen Sedgwick



by Carol Lester



by Carol Lester

Contributors

Margot Ensink
La Belle Brigante
<http://labellebrigante.blogspot.com/>

Beatrice Thierus
Les Miniatures des Beatrice
<http://myminiatures.net/>

Pauline Everett
<http://www.12thhousebridalcouture.co.uk>

Christa Chayata
Christa's Dolls
<http://home.wanadoo.nl/ichayata/dolls.htm>

Marianne Cook
www.etsy.com/shop/Marianne26

Daisy Carpi
Daisy's Mini Shopping
<http://www.elo7.com.br/daisy/>

Carol Lester
The Dolls House Mall
<http://www.thedollshousemall.com/index.html>

Mo Tipton
The Mouse Market
<http://themousemarket.com>

Wilga van den Wijngaart
Atelier de Witte Stee
<http://poppenhuis.tripod.com/miniatureknitting.html>

Wilga van den Wijngaart
Atelier de Witte Stee
<http://poppenhuis.tripod.com/miniatureknitting.html>

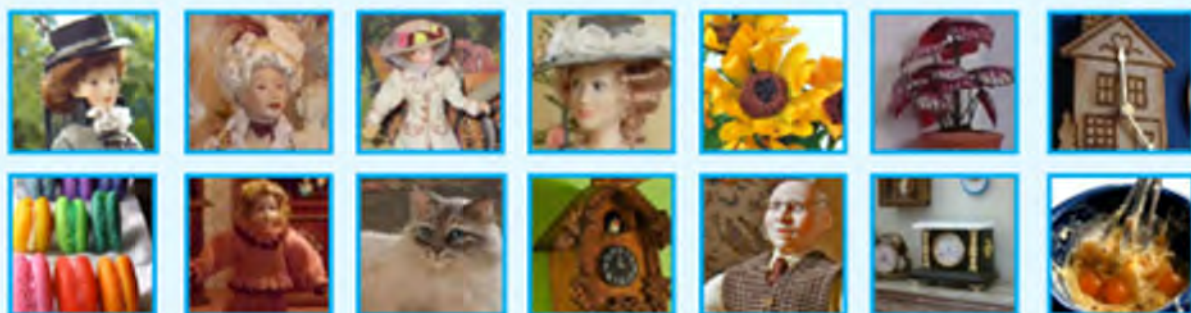
Elizabeth McInnis
Elizabeth McInnis Miniature Animals
<http://www.elizabethmcinnis.com>

Linda Master
Miracle Chicken Miniatures
<http://www.miraclechickenminiatures.com>

Vynette van der Heijden
Vynette's Miniature Dolls
<http://www.vynettesdolls.co.za/>

Regina Passy- Yip
Regina Passy- Yip Miniatures
<http://www.reginapassy.com.br/english/index.html>

Sadie Brown
Homeward Flight Dolls House Miniatures
<http://www.homewardflight.etsy.com>



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Gallery formatted and coordinated by Mo Tipton,
www.themousemarket.com



MATERIALS

- ## ● TOOLS

A small, hexagonal wooden box, possibly made of balsa wood, is shown. Inside the box, there is a miniature treasure map with a red string tied around it. A small red flag is also visible inside the box. To the left of the box, a rolled-up blue object, possibly a map or a piece of fabric, is secured with a red string. In the background, a ruler is visible, showing measurements in inches and centimeters.

LAYOUT OF THE SANDPIT (details for each stage follow)



-

-

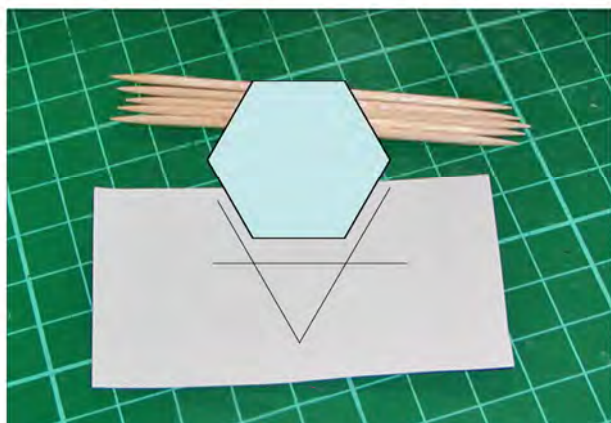
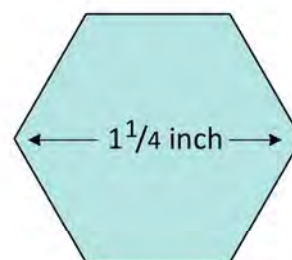
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- Leave to dry. When dry use either wood stain pens or stain (or paint) to cover the cocktail sticks, card step and corner posts and leave to dry.

by our newest AIM Member **PAULINE GOOMBES**

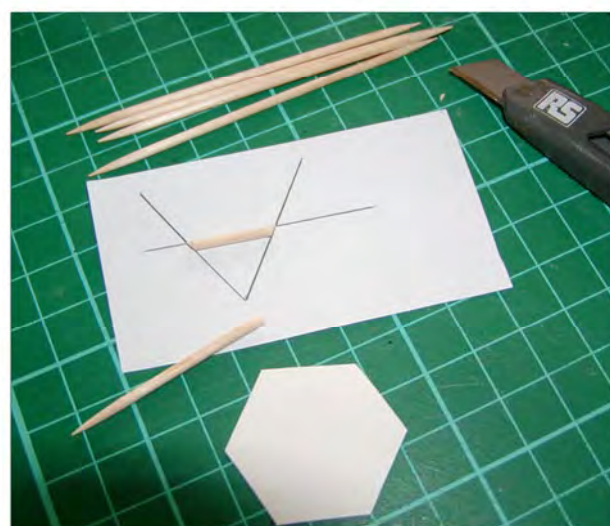
MAKING THE SANDPIT

- 1 Cut out the hexagonal shape from card for the base of the sandpit.



- 2 Using the hexagonal shape, draw a straight line onto a piece of paper, denoting one side of the hexagonal. Lay the shape up against this line and draw a straight line with a ruler at the correct angle on the left and then the right side. Remove the shape and continue the lines to a point in what would be the centre of the shape. (You could cut an extra hexagonal shape from paper and divide it into 6 triangles and use one of them as a guide).

- 3 The template will be used to cut 18 identical pieces for the sides.



- 4 Taking the sticks that have been cut, dry run to ensure that they fit on the hexagonal, and build the first row of the sticks using the white/wood glue.

Leave to dry, then using the stain scratch marker carefully colour on the inside of the row, trying to ensure no stain goes on the bottom of the sandpit.

Do the next row on top of the first one. Let it dry

The final row only uses whole sticks on 5 of the 6 sides, the sixth side has the middle portion cut out and the small ends glued on the sides. Leave to dry.

Trim the any edges of the cardboard base level with the sticks, then using a file, smooth the out side of any rough edges and the top flush with each other.

Using the stain marker, stain insides of the sandpit. Cut a piece of card, to go between the two edge sticks to make a step into the sandpit.





- 5 Cut some tiny strips of obeche wood and stain (or cut cocktails sticks lengthways into long strips).
Cut these strips into $\frac{1}{4}$ inch pieces and glue into each of the stick joins on the inside of the sandpit. Leave to dry. When dry cut any of the sticks which project to the same height as the sides of the sandpit.
Use the stain marker on the step, outside and top of the sandpit.

MAKING THE BITS FOR THE SANDPIT

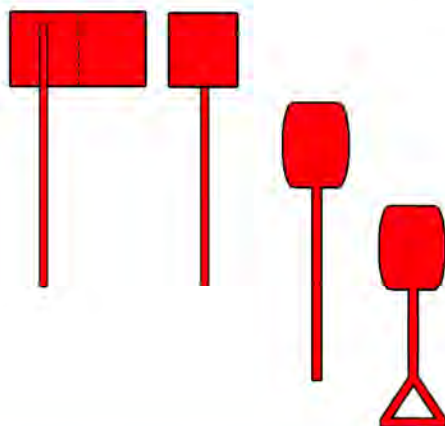


- From the tags cut the bulbous bit from one end (these bobbles will make the bucket and the sandcastle).

CASTLE Trim one of the ends from the widest end of a bobble and glue to the base of the sandpit.



BUCKET Cut the narrow end of the second bobble down a bit to look like a bucket (no bottom is required in the bucket as will have sand in it). Using a cocktail stick to hold the end, paint with acrylic paint in a bright colour - I used blue - and leave to dry. (It may need more than one coat). When it is dry, take some more of the wire used for spade and shape into a 'U' ... fix this to each side of the bucket with superglue and paint to match the bucket.



SPADE While the bucket is drying, take some of the 30 gauge flower wire and cut into lengths you can handle, (you can trim later). Take a small piece of paper and lay the wire stem on one side. Using glue fold the paper over and glue together. Leave to dry. When dry, cut into a spade shape and then paint with acrylic paint (you can paint it green to match wire or use a different colour and paint both wire and spade shape). When dry use tweezers to shape the sides slightly.

Take the wire at the opposite end and bend it into a handle shape, trimming off the excess.



From over the fence

Techniques and materials from other fields of modelmaking

By AIM Member
Malcolm Smith of
Malcolm's Miniatures

Weeds, flowers and vegetables

In the last issue I described various techniques for creating grass and mentioned that scenes can usually be improved by the addition of some weeds. If you are a particularly keen miniaturist and spend as much time on your hobby as I do, you will probably find some wonderful examples of weeds to copy in your own garden! In this article I will describe a number of techniques for producing miniature weeds and other plants. Most of the techniques are suitable for the smaller scales up to 1/24 such as the example in photo 1.



Photo 1. A 1/24 garden

Materials

There are several materials that are useful for creating miniature plants. In the last issue I mentioned the use of sponge scatter materials (used extensively by railway modellers for scenery). These are ground up sponge that has been dyed. There are a few suppliers of sponge scatter including Woodland Scenics and Green Scene and the scatter is available in a range of colours - mostly various shades of green and brown. The colours are meant to correspond to the colours found in nature but some of the colours supplied don't look very natural - so avoid the brighter greens!

A very useful material is Plumber's Hemp. This is a fibrous material that can be used as the base for many plants or to represent reeds or coarse grass. Hemp is available from some of the better plumber's merchants (and from Malcolm's Miniatures).

Scouring pads are useful as the base for low growing or climbing plants. A similar material with a coarser texture (more suitable for the larger scales) is the polishing pad (photo 2) used in floor polishing machines (also available from Malcolm's Miniatures). The latter material is particularly suitable for hedges.

Finally, painted tissue paper can be used to create leaves for those plants where the leaves are bigger, eg vegetables such as lettuce, cabbage, etc.

Although pre-coloured tissue is generally available it is usually very brightly coloured. It is better to paint white tissue (preferably acid-free) with either water colour or acrylic paints.



Photo 2. Pieces of polishing pad

Plant bases

The basis for many plants is a hemp twist (fig 1). Take a small bundle of hemp (1" - 2" depending on scale and size of plant) and roll the bottom in PVA glue (the non-flexible type) to form a stalk to plant into the ground (Fig 1). When the glue is dry spread the fibres out and trim to form a suitable bush shape. For many plants the foliage is created by spraying the hemp twist with matt varnish or brown paint and sprinkling



Fig 1. Hemp twist



Photo 3. A typical cottage garden in 1/76 scale

sponge scatter over it - the varnish or paint is sufficient to stick the sponge to the fibres. Several of the plants in photo 3 have been created using a hemp twist as the base.

Scouring pads or the polishing pads described earlier can be used as the basis for low growing plants such as brambles or for climbing plants. Tear off a small piece of the material and tease it out to create a more open structure. Shape into a low mound for brambles, etc or as a flatter pad for a

climbing plant. Foliage is added using scatter material sprinkled over varnish or paint as before. Hedges can be created in a similar way using a strip of polishing pad material teased out to give an irregular shape and treated with scatter material for the foliage. Photo 4



Photo 4. Low growing bushes and hedge (1/76)

shows the use of the polishing pads to create low growing brambles and a hedgerow (in the Vale scene at Pendon Museum), photo 5 shows a climbing plant made in the way described.



Photo 5. A climbing rose in 1/48 scale

Adding flowers

Some of the smaller flowers can be represented by spraying the plant base with matt varnish and sprinkling on some of the coloured sponge scatters (scatter is available in a range of brighter colours for this purpose) like the example in the lower right corner of photo 4. This technique works well for poppies amongst long grass.

For larger flower heads such as roses a different approach is required. Mix some of the coloured sponge scatter with acrylic paint and a little PVA glue. Pick up a small blob of the mixture on the tip of a small brush and place on the plant. The combination of paint and glue will hold the flower head in place.

Where the flowers have a more distinct shape such as hollyhocks, coloured tissue can be used. Cut a strip from the tissue and fold it in half several times to create multiple layers (fig 2). Then punch discs out of the folded tissue using a multi-hole punch or similar. Place the discs on an eraser and press the middle of the disc with a blunted cocktail stick to form a cup shape. Attach the flowers to the plant with a dab of PVA glue.



Fig 2. Cutting flowers and leaves from tissue paper

Leaves

A similar technique can be used to cut out leaves - using a craft knife to cut the shapes out of the folded tissue paper. A hemp twist (without scatter) can be used as the base for plants with larger leaves such as

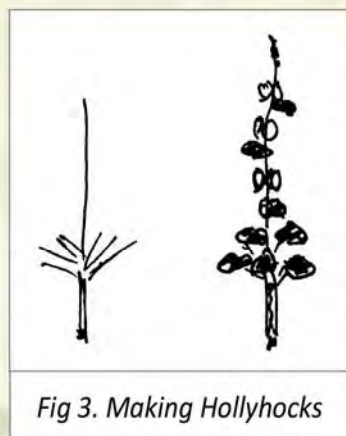


Fig 3. Making Hollyhocks

Hollyhocks. In this case the hemp twist has one or two bristles (from a stiff brush) inserted (fig 3). The leaves are glued to the hemp (plus one or two small leaves on the bristle stem. Flowers made as above are also glued to the bristle stem and finally the tip of the stem is dipped into PVA glue and then into some sponge scatter to represent the unopened buds (photo 6).



Photo 6. Hollyhocks

Vegetables

The same technique of cutting shapes from folded strips of coloured tissue paper is the basis for creating vegetables such as cabbages, cauliflowers and lettuces. Punch discs of tissue paper and then, keeping the discs together, making a series of six V-cuts into the edge of the discs, then trim the corners to give a roughly rounded petal shape (fig 4). Make several leaf shapes like this in varying sizes and then place them onto an eraser and press in the centre to make a cup shape. Starting with the largest size glue a leaf shape into the centre of another shape. Continue nesting them together reducing the size until there are 5 or 6 layers. For cabbages and lettuces no further work is needed but cauliflowers need a heart. Use a small ball shaped piece of sponge soaked in white paint and glue it into the centre of the leaves when dry. Fold the leaves around the heart.

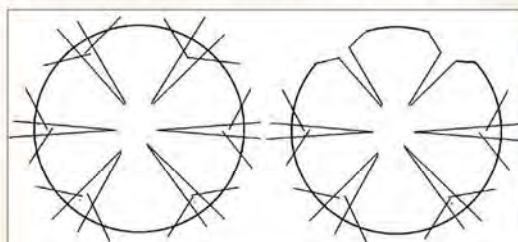


Fig 4. Cutting cabbage or lettuce leaves

In the smaller scales onions can be made using Plumber's hemp. Separate out a thin string of hemp and paint it green using a very thin mix of enamel paint (the hemp is often greasy and won't take water based paints). When dry tie a series of knots in the hemp - spaced out by twice the height of the leaves. Paint the knots with PVA glue and when the glue is dry paint the knots light brown using acrylic paint.



Photo 7. A vegetable garden in 1/76 scale made using the techniques described

When the paint has dried cut through the middle of the knot (so that the knot forms a half onion sticking out of the soil) and cut halfway between the knots. Tease out the hemp fibres to represent the leaves and glue the half knot onto the soil surface. For larger scales it will be necessary to create the leaves from coloured tissue paper as the fibres will be too thin.

Soil

An effective way to create the soil in a vegetable plot or flower bed is to use papier-mâché. Use white soft toilet tissue (toilet tissue hasn't been treated so breaks down better). Tear small pieces and attach them to the ground surface using thinned acrylic paint. Add several layers and roughen the surface with the end of a brush. Ridges can be created, if required, by laying rolled strips of tissue first then covering with flat pieces. Leave to dry thoroughly before adding plants.



Photo 8. A small garden scene in 1/48 scale

Creating miniature scenes with flowers, vegetables and (weeds!) as described here can be very satisfying and the miniature versions have several advantages over their real life equivalents. They only grow where you want them, they don't spread and they don't need watering!

Woodland Scenics www.woodlandscenics.com

Green Scene www.green-scene.co.uk tel 01905 24298 (UK)

Pendon Museum www.pendonmuseum.com tel 01865 407365 (UK)

Malcolm's Miniatures - www.malcolmsminiatures.co.uk

Formatted by Malcolm Smith

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Time for Computers and Miniatures: Online Groups

By AIM Member Janet Smith

Well, if you're reading this magazine, chances are pretty good that you've got a computer (or a good friend with a nice color printer!) And it may be that you heard about the AIM magazine online...maybe from one of your Miniature Newsgroups! But I am always surprised to run across miniaturists at shows that really have no idea that anything like a miniature related online group exists! So I'm quick to give them a url or two, or take their email address so I can have an invitation sent. I honestly can't imagine miniatures without a computer connection these days. So I asked some of my fellow group members about their experiences online to see what has virtually brought us together!

For those of you who aren't familiar with these kinds of things, you may be asking what a newsgroup is! Well, they take different formats, but one of the most popular forums for online communications amongst miniaturists is the Yahoo Groups. You can find groups of people interested in just about anything through Yahoo, including groups that share interests that you wouldn't want to discuss in a family magazine! But it's a hobbyist's heaven. There are groups for pet owners, music lovers, cancer fighters and survivors. Yahoo lists 102,304 groups in the Hobbies and Crafts section alone. Hobbies include Bell Ringing, Electronics, Kites and even Dumpster Diving. Crafts include Scrapbooking, Weaving, Jewelry Making and Polymer Clay. You'll find Miniature groups under "Miniatures and Figurines" or "Dollhouses." Not all groups announce themselves through the Yahoo directory! So for some, you might resort to a Google search or ask your friends!

For Miniaturists, a newsgroup becomes a place to ask questions, share information, make friends and participate in miniature activities from the privacy of your own home! For those of us who live far away from any miniature stores or shows, a miniature



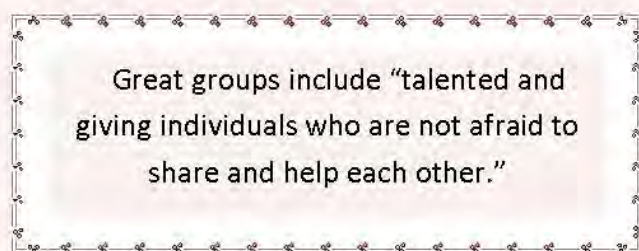
group can feel like a lifeline to the hobby we love so much. For those of us who simply can't travel for shows or club meetings or who are just challenged to get out of the house at all, it's a way to experience community without the physical or emotional challenges of leaving home. For those of us whose miniature community has been made up of friends who are aging or moving away or can no longer work in miniatures, newsgroups won't replace those relationships, but they add new relationships that can help fill those voids. One member wrote that, without her online groups, "I would be without anyone who can understand my passion for creating and the little things." Another said she joined her newsgroup to "feel like I belong somewhere."

Where else could I get up in the morning, grumpy and out of sorts, and find a laugh or an idea that brightens my entire day?"

People join online groups because, for some, it's the only way to make connections with others who share their interest in miniatures. Some start small, with just a single group. Some jump in whole hog and join all the groups they can find! As people's interests change, a newsgroup is a great way to get information about a new aspect of the hobby. When I got interested in food-making, I found a whole newsgroup dedicated to miniature foods. When people have starting moving to smaller scales, they've found groups focused on half scale, or quarter scale, or micro scale.

People stay in the groups they choose because they build friendships and gain support. As one member put it, "Only a fellow 'wee' person can completely understand the joy at finding the perfect mini to finish a project or brainstorming ideas." They find, "this wonderful world out there with lots of like minded souls." "Where else would someone from Northern California meet someone from England who likes miniatures? Where else could I virtually listen to a charming group of women talk about how to make a wine bottle out of a price tag holder or a sauce pan out of a wine bottle wrapper?" And, maybe most importantly, "Where else could I get up in the morning, grumpy and out of sorts, and find a laugh or an idea that brightens my entire day?"

Yet, there is a bit of anonymity offered by a newsgroup. For some of us, it's nice to be in a position to be "judged" only on the creativity and quality of our work, or the thoughtful way we explain how we've done something rather than being judged



by where we live, how big our home is, how we dress, how we look. We can open up our lives to others as we choose, and as we feel safe in doing so.

But online groups aren't JUST about talking and sharing or posting photos. Many online groups offer activities to keep us motivated to keep working on our hobby. Swaps are common, where you make several items and mail them off, while others are making several items as well. Then they're exchanged. So you might send out 10 flower pots, but get back a sofa and a chair and a plate of cookies, etc. It's a terrific way to build a collection of accessories! Some groups have done swaps of beads of fabric swatches, giving every participant a more varied collection of starting materials to bring out more ideas.

"Challenges" are common. Some groups have challenged everyone to make a particular item, like a hat or a chair, then share photos and vote for

winners. Some offer prizes for those winners! Some have challenges to "finish a started project" where you take before and after photos and share your completed item (this is a great challenge for those of us who are great at starting, but not so great at finishing things!) Several groups have done "Trash to Treasure" challenges where participants receive a bag of seemingly trash and try to make miniatures out of that trash. It stretches the imagination and people really do end up with Treasures at the end.

Some groups offer annual events, online conventions, or mini weekends or birthday celebrations! They might offer online salesrooms and workshops and auctions and chatroom visits. All the best parts of a convention, with none of the expense of the travel.

There are good groups and there are great groups. Great groups include "talented and giving individuals who are not afraid to share and help each other." "I can share my knowledge amongst people who understand a thingymebob goes with a whatsit and not be looked at as if mad." Great groups motivate you to keep on keeping on and praise your successes (even if your greatest success this week was to clear out enough stuff to make a 12" x 12" open space on your worktable!)

A good group moderator can make a good group a GREAT group by keeping people interested, throwing out new challenges, asking questions that keep people talking and sharing. They can also apply the brakes if a conversation is slipping into controversial areas or where people are dwelling too long on a given topic (beating a dead horse, so to speak). It's a good moderator who can find the right line between encouraging lively discussions and keeping things on track.

Are you convinced yet? Ready to sign up? It's pretty straight forward, really. To join a Yahoo group, you must have a Yahoo ID. This is free and easy to set up. You don't have to use a Yahoo email address...any old email address will do. Then you find the groups you are interested in and ask to join (there's a button to click...it's pretty easy!)

Find a group that you think you would fit with. Some

groups are focused on a particular scale. Some groups prohibit conversation except about minis (thus avoiding any controversial discussion on religion or politics). Some groups have set up auxiliary groups, so the primary group is about miniatures only and the alternate group is a free-for-all! Some groups allow advertising; some prohibit it.

Some groups limit the number of members because they'd rather have a few active members than a whole slew of "lurkers" which are members who seldom post or contribute to the discussions. Some groups welcome "lurkers" knowing that not everyone is comfortable posting and some get all the support they need from the daily messages about what others are doing in our hobby, though all groups will encourage "lurkers" to join in the fun! One member commented, "I must admit to being nervous and posting in groups for the first time but it was great, people had time, knowledge and a warm hello."

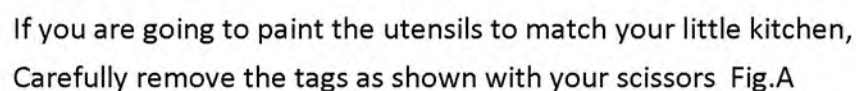
"The computer may be an addictive nuisance at times but it has been the primary instrument to create lifelong friendships that would not have happened without it."

Most groups moderate people coming into the group as they want to make sure people aren't joining just to harvest email addresses for advertising or spam. So there may be a form to fill out or an email to reply to.

But it's worth it! One of my dear friends, a long time group moderator, sums it up this way. "The computer may be an addictive nuisance at times but it has been the primary instrument to create lifelong friendships that would not have happened without it."



Copyright 2012 by Janet Smith of Desert Minis, Inc.



A set of kitchen utensils including a spatula, spoon, fork, and whisk, displayed on a green background. The utensils are arranged vertically and are made of a light-colored material, possibly wood or plastic. The spatula has a long handle and a flat head. The spoon has a long handle and a rounded head. The fork has a long handle and three tines. The whisk has a long handle and a circular head with many thin wires. The utensils are displayed on a green background.

When the paint is thoroughly dry, remove the remaining tags

A set of five miniature kitchen utensils with yellow handles hanging from a silver-colored rack. The utensils include a masher, a knife, a spoon, a fork, and a spatula. A British one-pound coin is placed next to them for scale.



Also available

The price of this Kit in 1/12th Scale is £2.60 or £3.60 painted
and in 1/24th Scale £2.25 or £3.25 painted

The "Utensils" Rack alone is £2.60 and the complete "Utensils" Rack kit is £4.80

Available by mail order worldwide
www.thedollshousemail.com

COTTON

by

Kathi R. Mendenhall, with Aim Members
Suzane Herget , Janet Harmsworth, Janine Crocker,
Annemarie Kwikkel , and Pauline Everett

©2012

"The touch, the feel, the fabric of our lives. The touch, the feel of cotton, the fabric of my life."

The refrain is the same, though the stanzas change with the artists in the cotton commercials. Never the less, the statement is true, cotton is the fabric of our lives, and no wonder, cotton has been documented to date to prehistoric times. Since 1400 AD, we have known it as Cotton. The English name derives from the Arabic (*al*) *qutr*.

Cotton is a soft, fluffy staple fiber that grows in a boll, or protective capsule, around the seeds of cotton plants. The fiber is almost pure cellulose. Native to tropical and subtropical regions around the world, this shrub's product has been spun, woven rolled, knitted, and dyed since prehistoric times. It is a soft, breathable textile with uses for every part of the plant making it a sustainable product. Organic cotton is not genetically modified and is certified to be grown without the use of synthetic agricultural chemicals.

Cotton is versatile! We use it to bathe and dry ourselves, for jeans and t-shirt, dress clothes and robes, socks and underwear. We sleep in it, under it and lay on it. We crimp it, wrinkle it, crochet and knit it. We blend it with elastic, silk, and wool and every other fiber know to us to share its wonderful properties.

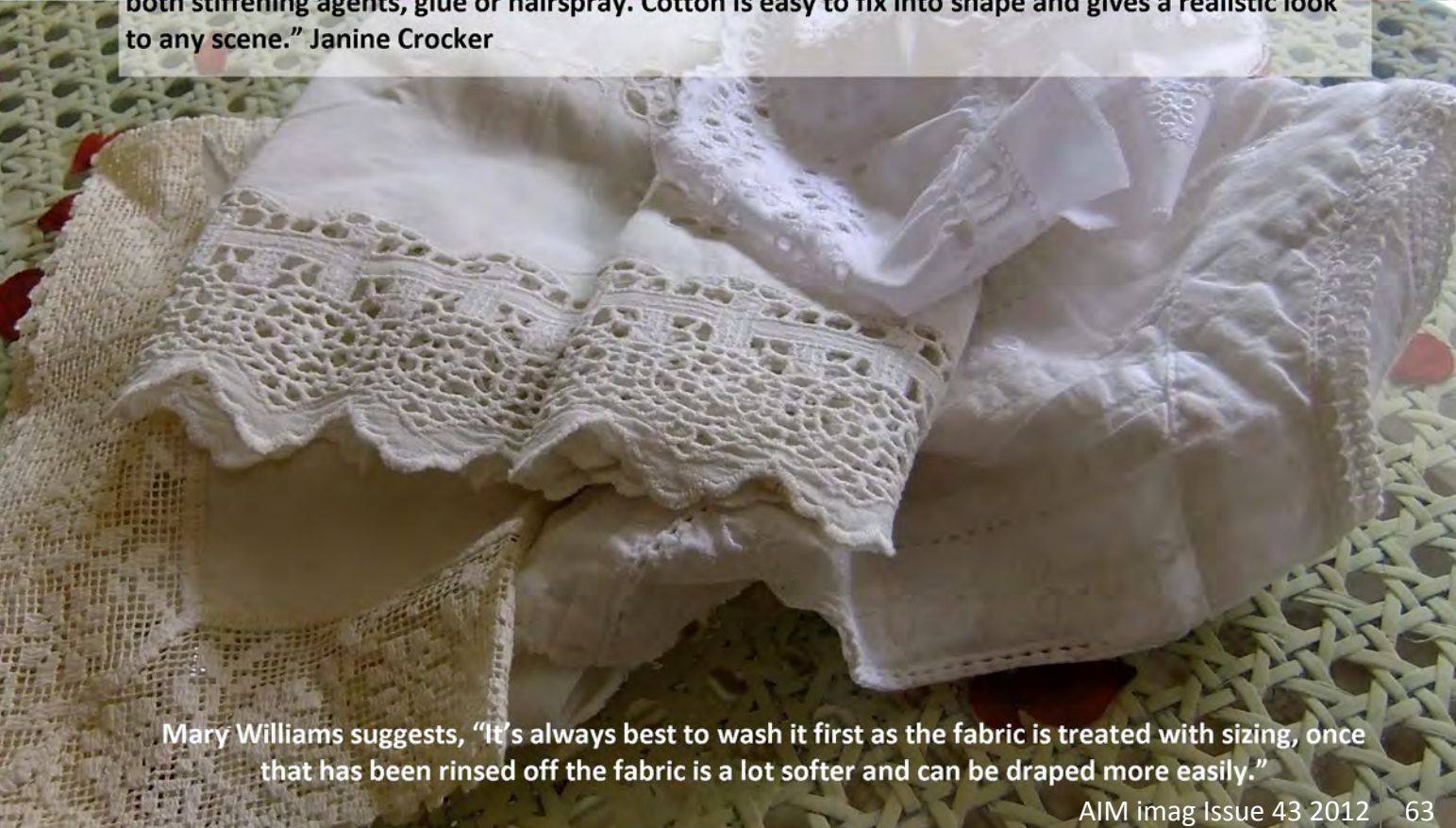
We use it in fishing nets, coffee filters, tents, paper and bookbinding. We even eat it in the form of cottonseed oil and vegetable oils. We use it as a medical device, cotton swabs (cotton buds), cosmetics, and in England the cotton wool (linters left from the bolls) was developed to use a medical dressing.

As with most things in miniature, we have to constantly train our eye to those fabrics that work best in scale. On the following pages we will discuss some of the terms and the suitability for miniatures. Keep an open mind, though, as anything is possible.





"As a natural fibre, I love to use cotton in both fabrics and lace. Although I like the crispness of new cotton in real life, for miniature work I prefer the softness and suppleness of well worn and washed vintage pieces. I have discovered some real treasures; an old nightdress, embroidered handkerchiefs, a child's dress bodice, all sorts of mats too...the sort of thing that your granny used to have to protect the arms of the chairs. There are two wonderful things about vintage cotton, one is that it doesn't matter if the item is torn or worn in places...it washes beautifully and as miniaturists we can make use of the tiniest little pieces. Secondly, even if it is stained or discoloured it will dye beautifully giving new life to the shabbiest fabric. The spectrum of whites alone can be quite astonishing."



Many of the vintage pieces that I find have the most amazing details, pin tucks or embroidery and of course, these can be incorporated into the finished miniature item draping beautifully using both stiffening agents, glue or hairspray. Cotton is easy to fix into shape and gives a realistic look to any scene." Janine Crocker

Mary Williams suggests, "It's always best to wash it first as the fabric is treated with sizing, once that has been rinsed off the fabric is a lot softer and can be draped more easily."

Dictionary of Cotton Fabrics

Batiste - a balanced plain weave, a fine cloth made from cotton or linen such as cambric. Batiste was often used as a lining fabric for high-quality garments. Batiste is also used for handkerchiefs (cotton batiste) and lingerie (batiste de soie). Batiste and lawn start the same but differ from one another in the way they are finished. (See also Swiss!)

Chiffon, French for cloth or rag, is a plain woven, sheer fabric. Chiffon is made of cotton, silk and synthetic fibers. Natural fibers take dye well. Chiffon's sheerness makes it suitable for evening wear, and ruching, gathering and lingerie solutions. It is quite delicate, but can also be difficult to use as it is slippery. Practice is the key in working with chiffon.

Corduroy - fabric composed of twisted fibers woven to lie parallel to one another. It looks like "cords" or "channels" laying side by side. Velvety soft. Corduroy used mainly for jackets, trousers and skirts, trousers made from corduroy are commonly called Cords. Too thick and heavy for miniatures

Needle cord which is a finer version of corduroy, can be used for Miniature dolls, mainly trousers, and other and miniature applications such as upholstery.

Denim - We owe this versatile and love staple of everyday life to Nimes, France. Originally called serge, (Serge De Nimes) this fabric is a rugged twill weave, a diagonal rib that separates it from Duck. (Which is a strong woven fabric used in slacks, almost totally inappropriate for miniatures, except for a tent!) Woven of White and another color, mostly indigo.

Diaper Cloth is a twill, dobby, or plain-woven absorbent cotton fabric.

Diaper (Nappy) cloth is great for absorbing moisture on the work desk, but in most cases, it does not work in miniature. Either the weave is too wide or too large for the scale. (Diaper cloth in the UK would be called Terry toweling.) Terry is a completely different fabric in the USA.

Dimity is sheer, thin, white, or printed fabric with lengthwise cords, stripes, or checks. Wonderful for miniatures as dimity is soft and fine, drapable fabric.



Beautiful Swiss Batiste dress by Pauline Everett.



Chiffon nightgown by Kathi Mendenhall



Corduroy Santa pants by Kathi Mendenhall. Often a difficult fabric to use.

Most Effective use of denim by Pauline Everett. Amazing!



Diapers, (Nappies) created from fine cotton. Kathi Mendenhall

Contemporary Miss
Mary Williams



Flannel and Flannelette cotton is plain or twill weave with a slight nap on one or both sides.

This fabric is a wonderful use for towels, flannel sheets, and housecoats.

Gauze is a sheer, lightly woven fabric similar to cheesecloth. Also, made of silk, gauze has so many uses, but as with any open weave fabric, one must train the eye for scale and use.

Gingham is a lightweight, washable, stout fabric that is woven in checks, plaids, or stripes.

There are many miniature gingham checks and stripes currently available. Very small 1/6th inch and some micro-checks work well in many miniature conventions. Miniature checks are also available in silks. Need a check, go for it! Though gingham is really the weave, it is often associated with checks and the terms are often interchanged and understood as the same.



1/4 Scale
gingham dress
by Suzane
Herget



Liberty Lawn Dress
Kathi Mendenhall



Lawn is a plain weave, soft, very light, combed cotton fabric with a crisp finish.

I love lawn. It is soft and pliable. When washed drapable qualities are better. Find it, buy it is my advice, however; it can be expensive. A yard goes a long way and it takes dyes beautifully. Liberty of London creates lawn in beautiful small-scaled patterns in several color ways that are perfect for your projects. Lawn is excellent for women's dresses and even perfect for some upholstery projects.

Muslin is a sheer to coarse plain-woven cotton fabric. Muslin comes in "natural" color, but can be bleached or dyed. Muslin is another wonderful fabric but the grain can be too coarse. It is a watcher; keep that miniature eye!

Organdy is very thin, transparent cotton with a crisp finish. The finish is a starch of sorts and the product can be washed, but the result is the finish is lost. You can be ironing for a while, but the fabric is wonderful.

Oxford is shirting fabric with a lustrous, soft finish. Oxford is characterized with narrow stripes and can be woven in plain or basket weave. Also a term used for wool fabric that has black and white fibers. (Great for draperies and some men's furnishings. Be careful with the weight of this fabric. Washed men's shirts might be the best resource for it. I love this fabric, too.



Oxford undergarments
Kathi Mendenhall



“I have recently been working on some 12th scale pieces for a customer's Victorian laundry room. A small selection of draped, hanging and folded garments will be perfect to bring the room to life. A pair of bloomers, a maid's apron, a pile of ironing and a couple of sheets hanging over the sink are all little extras that work well when made from soft vintage cotton.”

Janine Crocker



Percalé is a lightweight, closely woven, sturdy fabric that can be found printed or in dark or light colors. Percale that is old and washed a lot is better than the new. It can be less absorbent than other types of cottons, but old worn cotton is a great staple.

Pima or Egyptian cottons are wonderful, long staple fibers. When I see a bolt of Egyptian or Pima cotton, I buy a yard. Pima is South American and Egyptian is African.

Polished cotton is either a satin weave cotton or a plain weave cotton that is finished chemically to appear shiny. (I have mixed emotions about this, love it for my clothes, but for miniatures not so much.)

Poplin is a plain weave fabric with a cross-wise rib. (This is best for humans.)

Sailcloth is a very strong, heavy canvas or duck made in plain weave. NO! Need I say more?

Sateen is a satin weave cotton fabric. (I like this for men's shirts, REAL men's shirts!)

Seersucker is lightweight cotton fabric crinkled into lengthwise stripes. (though I think there are some possibilities here, I feel the wrinkles are too large and out of scale.

Swiss is a sheer, very fine cotton that can be plain or decorated with dots or other designs. (Finer than domestic batistes as it has been rolled more times. WONDERFUL for miniatures.)

Terry Cloth is a looped pile fabric that is either woven or knitted and very absorbent. It is used for terry towel and robes, and all things wonderful and cozy. French terry cloth is looped on one side and sheared pile on the other. (I am saving this fabric for me!)

Velveteen is an all cotton pile fabric with short pile resembling velvet. Not always, but in general, this is too heavy for miniature clothing, But oh, what wonderful things can be done with it!)



Voile - A soft, sheer fabric made of cotton, silk linen and polyester. Voile in French means veil. Think of voile for use in fashions, draperies, and anywhere a sheer fabric is needed. It is quite effective as a scale covering for canned goods. for outdoorsmen voile would be a good mosquito net. It is also a good substitute for the unforgiving chiffon, but draping can be more challenging.

"Voile - "I use this a lot for dolls underwear." Janet Harmsworth

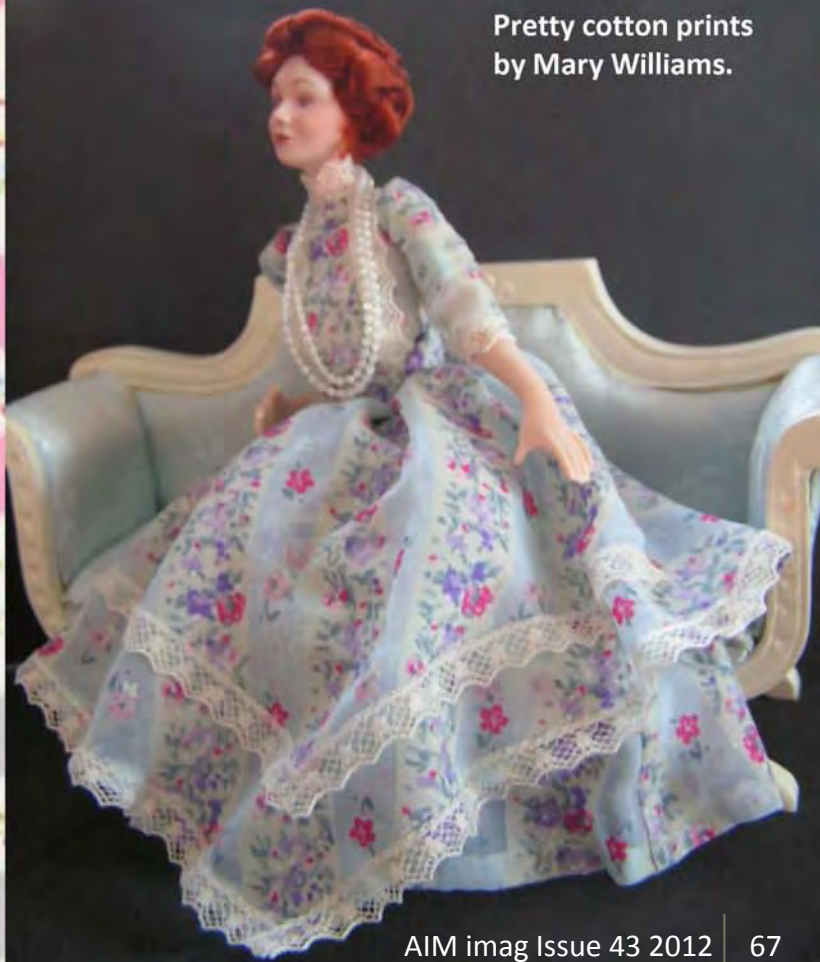
Voile Gown
by Janet
Harmsworth



Pink and
white
striped
cotton
confection
by
AnneMarie
Kwikkel.



Pretty cotton prints
by Mary Williams.





The examples at left are additional uses of cotton fabrics in miniature.

Daisy girl is fabric painted by Kathi Mendenhall and reproduced in 1/12th scale especially for this project.



Hand embroidery complete to dress this set of twins, a boy and a girl, created especially for this project by the late Brad Deville. Embroidery and dress Kathi Mendenhall.

We are looking forward to bringing you more articles, to include silk, and other fabrics, as well as beautiful trims.

Kathi Mendenhall

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All the contributors can be found in the AIM directory.

<http://www.artisansinminiature.com/>



Doll Dressing Competition



*open to all our readers
Win a pattern by Viola Williams
and a chance to showcase your work
in the AIM online magazine*



Viola Williams has kindly offered this competition to dress a doll using her pattern pieces. The winner will receive one of her patterns and be featured in a double page spread showcasing her or his work. Runners up will also have their work displayed and all entries will be published.

The competition is open to **all** readers of AIM iMag apart from the editorial team, not just AIM members.

Use the pattern provided to dress your 1/12 scale doll. Use the whole pattern shown, you can change the length of the skirt and the sleeves; otherwise all pattern pieces must be used. However, you can **ADD** any additional pattern pieces and accessories as long as the original pattern is used as well. Those pieces can be used as provided by the instructions, or you can make changes to the instructions (eg: you can "pleat" rather than "gather" if you wish). The choice of fabric and trims is up to you.

Send 2 high resolution photos (front and back views) of your finished project to the editor Sally Watson spwatson@ntlworld.com with Viola Doll Comp in the subject line no later than December 1st. Remember to include all your contact details; we will not be able to follow up any that do not come with this information

The pictures will be judged by the iMag editorial team and Viola Williams.

We are looking forward to seeing what our talented readers create!

INSTRUCTIONS:

Begin by cutting pieces from paper towel, and place them on your doll to make sure they fit. Then make any adjustments that may be necessary in order to fit your doll.

Note: For best results, lay the pattern pieces down the "drape" side of the fabric. I determine what direction that is by gathering one end in my hand. If it makes attractive folds as in the first picture, then your pattern pieces should be placed on the fabric to follow down the same direction as the folds. If the folds seem to want to pooch out (picture 2), then try the next side of the fabric to see if that works better. Some fabrics have a good "drape" down all sides, but I always like to check it before I place my pattern pieces because the clothing drapes so much better if it's cut in the correct direction.

Some fabrics drape perfectly in all directions, but you can see how the sample below bunches up when folded from the wrong end of the fabric.



GLUE

Use tacky glue such as Aileen's Tacky. (These instructions are for gluing. If you prefer to sew, you may wish to make the seams slightly larger.) Use a toothpick to dot glue lightly down seams, then use your finger to spread glue and to remove excess by rubbing down the seam. Test a piece of fabric first to make sure glue does not ooze through to the front. If it does, you may need to sew the seams, or use less glue. After gluing, if the glue does not quickly adhere the two pieces together, iron them together and that should activate the glue. Cotton fabric is less likely to have glue ooze through and glues easily.

PREPARING PATTERN PIECES:

BODICE:

- * Match notches and sew or glue front and back side seams together.
- * Fold under and glue a tiny hem around armholes, neckline and bottom. Hem *bodice front* shoulders.
- * Fold under and glue a tiny hem at one c/b opening. Iron bodice.
- * You now have a bodice that is open at the back and at the shoulders. Darts will be added after the bodice is on the doll.

SKIRT:

- * Match notches and glue or sew up side seams.
- * Fold under and glue-hem around the bottom edge of the skirt. If your design will require trim or frills to be added to the skirt, it might be easier to add it at this stage.
- * Hand gather around waist (as shown by dotted lines on pattern), leaving a thread to pull later. Iron skirt.

SLEEVES:

- * Fold under and glue a narrow hem across the bottom of the sleeve.
- * Match notches and glue underarm seam closed. If the sleeve is too tight for doll's hand to go through, you can leave a bottom portion of the sleeve open to be glued closed after it is on the doll.
- * Hand gather around top of sleeve at dotted lines, leaving a thread to pull later. Iron sleeve.





DRESSING THE DOLL:

- Dress doll in underwear of your choice.
- Lightly run a strip of glue around doll's armhole. Pull sleeve up doll's arm and place top of sleeve over glued area. Use your thumb to hold the sleeve low enough under arm so bodice armhole can overlap it later. Pull gathers to fit. Adjust sleeve and gathers. Iron glued areas to the doll.
- Run a strip of glue around doll's waist and place skirt on doll, making sure c/b of skirt is at the center back of the doll, and c/f is at the center front. Then pull gathering thread tightly to fit and tie off. Adjust gathers and tightly wrap a folded strip of plastic wrap around doll's waist, twist the ends and hold in place a short while to give doll a tiny waistline. (Illustration I) Then remove plastic wrap.
- Glue bodice on doll around armholes and at shoulders with the folded front shoulder overlapping the back shoulder. Make sure the bodice armholes cover the raw edges of the sleeve tops, and all around the sleeve. Now lift the bodice and lightly rub glue under doll's bust and apply glue around waistline. Overlap finished edge of bodice back seam and glue over raw edge of bodice back. Pinch darts in place front and back so bodice fits snugly over the doll's torso. Lightly dot glue under darts to hold them in place. You can now use the tip of the iron to press the bodice to the doll.
- The dress is now ready to have your personal embellishments added.
- If your fabric needs to have the folds applied permanently, stand the doll on a slab of Styrofoam that has been covered with wax paper. Then pin the folds in place as you would like to see them. (Illustration II). Now spray with hairspray or water (first sampling on a scrap of fabric to be sure it won't stain without drying clear). Let dry thoroughly before removing pins. Try to place the pins between folds so pin holes won't show, but if they do, scratch them out with your fingernail.

Now she is ready to pose for the photographer!

Pattern design, instructions and photographs

© Viola Williams 2012 www.violasdolls.com

Text editing by Bev Gelfand

Formatting by Sally Watson



Cross over *Crafts*

Figurative Sculptor

Of
AIM member
Cristina Cabellero



After graduating in Fine Arts at the University of Madrid,

Cristina started working as a professional sculptor, designing and building projects for the entertainment Industry.

For over 20 years, Cristina has completed commissioned sculptures in all scales for corporations as well as galleries and private collectors in Spain and the United States.

From museum scale models to oversized animals, Cristina has produced works in every size imaginable, among which are her costumed figures. Don Quixote, Sherlock Holmes, Detective Marlowe, Henry VIII or Miaow Antoinette are just a few of the characters that have inspired Cristina to create these stunning ³ costumed sculptures.



(above) "Sherlock Holmes", Life size. Polyester resin. Replica costume.

(below) "Henry the Eighth" and "Miaow Antoinette", both life size. Polyester resin. Hand tailored costume.





"Work in progress 1 & 2" 12 inches high. Supersculpey over a wire armature. Mohair hair, glass eyes.

In order to achieve these spectacular one of a kind figures, Cristina combines her extensive training in anatomy and movement, a vast experience in artistic techniques and scenic materials and a natural ability to tailor theatrical costumes. Whether it is a historical or fictional character, naturalism and expressiveness are always the hallmarks of Cristina's work.



"Almost Free" (left hand picture) is 12 inches high, "Back to school" (right hand picture) is 9 inches high.

Both are made with Supersculpey over wire armature. With Mohair hair and glass eyes. Hand-made, costumes and accessories, including wooden cage.





The Doll Maker

1/12th scale, one of a kind character

Supersculpey over a wire structure
with hand tailored costume and
accessories

Rumplestiltskin

1/12th scale, one of a kind character

Supersculpey over a wire structure with hand
tailored costume and accessories



©2012 Photographs and text by Cristina Caballero

www.cristina-artdoll.com

Email: : mail@cristina-artdoll.com

Blog(Spanish):

<http://cristinacaballerominiaturas.blogspot.com>



Formatted and compiled by Janet Harmsworth

Monet: French inspiration for Ana Anselmo's painted kitchen and dining room furniture



Recently I was reading a very beautiful book about decorative furniture painting, in real scale, (Jocasta Innes & Stewart Walton, *The Complete Painted Furniture Manual*) folk art patterns from different countries. I was captivated by the French charm of a color palette of yellow, white and blue which immediately reminded me of the Monet dining room with the yellow from the furniture and the blue and white from the china pieces.

Monet's dining room has been reproduced in miniature

with varying degrees of fidelity by several miniaturists (see sources of inspiration). Personally, I think the most difficult part is to get the real colors used in the room since we only have photos....unless you are lucky enough to go there in person.

Here, I am giving some hints and tips to achieve the general atmosphere of this lovely dining room.

First of all research images in the internet, paying attention to the checkered floor - its color is a perfect contrast - and to the moldings in the walls and ceiling. Another important focal point of the room is the fireplace.

Try to buy the most similar pieces or furniture you can find.

Get blue and white glazed china plates and jars in miniature.

Get a nice collection of Japanese engravings; try the internet and print copies in the right scale on thin card. The fireplace is a bit tricky mainly because of the blue and white glazed tiles; my suggestion is to make these with the help of design software and print on thin card. It is inexpensive and you can experiment until you are happy with the result; do the same with the checkered floor.



Sources of inspiration:

www.dee-dawdesigns.com/page24.htm

www.miniaturesmuseum.org/Monets_Dining_Room.htm

www.thestrong.org/online-collections/nmop/1/1/109.13915

www.giverny-impression.com/monets-dining-room/

www.giverny.org/monet/home/

Nick Forder, in his book "Dolls' House Decorating, a guide to interior design in miniature in twelve distinctive styles (Ed. David & Charles)" describes in detail (pages 58 to 63) a miniature Monet' dining room and also the lovely kitchen (above.)

A Curiosity supplied by Ana

Originally, Monet's house was much smaller. The painter enlarged it on both sides. The house is now 40 meters long by only 5 meters deep. So, in 12th scale will be about 41.7 cm (or 16.4 inches) depth which is perfectly possible to build!

How to paint the furniture:

Materials:

Acrylic gesso

Acrylic paints: warm white, primary or ultramarine blue, lemon custard.

Brushes: several but also 5/0 and 10/0 if you want to make the decorative paintings)

Toothpicks

Sand paper: medium and very fine grade sandpaper

Soft cotton cloth (I use old cotton socks)



Instructions:

Sand lightly with medium grade sandpaper the pieces of furniture you want to paint.

Apply with a brush a light coat of acrylic gesso, just in the same way as a primary paint; note that some acrylic gesso are thicker than others, so you may need to dilute it to achieve the proper consistency, more or less like an acrylic paint.



Let it dry well and sand it carefully with medium/fine sandpaper (600/800)

Repeat this last step until you have a nice smooth surface all over your piece.

Now begin painting in the colors of your choice. If you want to make the furniture for Monet's dining room you can choose two yellows or just use the one I suggest; I think is quite nice, and a lighter one is obtained by mixing with warm white.

As usual, paint several thin coats, sand between coats and finish with the highest grade sandpaper. Tip: in the end, with soft cotton cloth rub the surface carefully, but with some energy....to obtain a nice smooth surface with a beautiful matt finish.

Painted furniture with French Inspiration



Now, my own suggestion for those that want to do something a little bit different. Why not to make your own dining room or kitchen, may be to put in a little cottage with an exterior inspired by Monet's house with pink walls and green shutters just like those chosen by the painter?

How to paint a simple design in the yellow furniture:

This decorative effect is quite easy to paint, as you can see in the photograph. It is composed of 3 elements: dot, thin branch like a long S and the leaf as a - ` - . With these 3 elements it is possible to design a lot of different patterns.

(Not to scale)



Dots are made with a toothpick, to get a nice dot I just shake the bottle well and I use the paint as it is, touching lightly the surface to paint. Avoid getting too much paint on the tip of the toothpick and always use it vertically and with low pressure!

Branches and leaves are painted with very thin brushes, well loaded. This is not difficult but needs a little bit of practice, so try it first on a piece of painted wood. A tip to correct errors: Let it dry and with the tip of a toothpick, patiently and carefully remove the unwanted part. With dry brush technique apply tiny touches of warm white to give depth and light to the design as shown

I always make my design with a pencil in the furniture, at least some important reference elements, as dots and branches; anyway, in the end when everything is dry you can rub it out with a pencil rubber.



Text and photographs © Ana Anselmo 2012

Email: anaanselmo55@gmail.com

Blogs: www.miniaturesforever.blogspot.com

www.foreverfabrics.blogspot.com

Etsy shop: www.etsy.com/shop/miniaturesforever

Formatted by Sally Watson



Taken Out of Context. Conversations between one Miniaturist to Another...is it any wonder that our non-miniaturist friends don't always understand us???

"Just baked 25 more heads and want to see what I do with these. "

"I have to ask, don't you find it easier to work without arms?"

"I'm up to my ears in elephants for the next few weeks."

"Just put a couple of pigs' heads in the oven"

"Well, I know what I'm doing for the next couple of weeks! I have to make 1800 lemons!"

"Since I glued the flowers in... "

'Taken Out of Context' is compiled from postings to the AIM group or other groups, or from conversations in chat rooms, or overheard at shows (with permission, of course, from the speaker!) To send in a snippet of conversations between miniaturists that would ONLY make sense to other miniaturists, e-mail Janet Smith at **desertminis@gmail.com**.

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

NARROWBOAT PAINTING

By Malcolm Smith of Malcolm's Miniatures

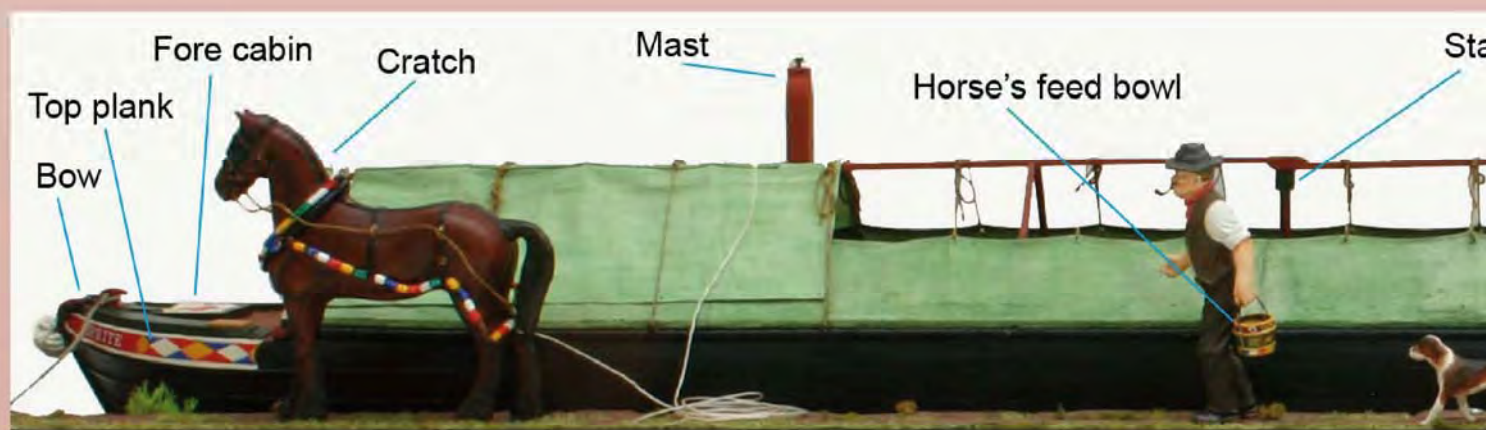
The painted decoration seen on some of the pleasure boats on the British canals today owes its origins to the decoration used on the working canal boats over the last 150 years.

There are two distinct types of working canal boat – the narrowboats are 70ft long and 7 feet wide and were used mainly on the narrow canals which had locks that were only wide enough to take a 7ft boat. Barges are 60-70 feet long and 14 feet wide and are only used on the wide canals where the locks will take this size of boat. Both types of boat were decorated in later years but the traditional “Roses and Castles” decoration is mainly used on the narrowboats.

When the canals were first built in the late 18th century the boat crews did not live on board the boats. Some of the boats had no cabin at all, others had simple cabin facilities for the crew to use. Their families lived in houses and the crew would be at home between trips. At this time the decoration was brightly coloured but simple – mainly the name of the company that owned the boat.



As times became harder for the boatmen in the mid 19th century, particularly with competition from the new railways, they could not afford to keep a house nor to pay for assistants to help work the boats. So the families moved onto the canals and became the crew. It was from this time on that the more elaborate forms of decoration were developed, presumably to relieve the monotony of life on the canals.



Most boatmen were employed by one of the canal carrying companies. There were, however, some that owned their own boat – they were known as “Number Ones”. The crews of the company boats were usually allocated a boat to work and remained on this boat for many years, except when their boat needed repair, so they had the opportunity to make their home on the boat. The company paid for all exterior decoration but the crew usually had to pay for the interior work and this became a matter of pride to be able to afford the most elaborate decorations. The Number Ones, of course, had to pay for all the decoration.

Nobody really knows how the “Roses and Castles” style emerged. It has been suggested that it derived from the decoration used on gypsy caravans but there is no evidence of any connection between the boatmen and gypsies. It is very unlikely that gypsies became boatmen. Another possible source of inspiration is the decorated lacquer ware and painted furniture that were very popular at that time. The common forms of decoration on these items included flowers and landscapes often with romantic buildings.

Almost every surface of the boat was used for decoration, except the actual cargo area. The top plank of the sides at the bow and stern was painted with geometric shapes, often diamonds. Hatch covers giving access to the cabins (rear and sometimes a fore cabin) often had playing card designs – hearts, spades, etc. At the front of the cargo space was a triangular shape, known as the cratch, which supported the gangplanks that ran fore and aft above the cargo space. The cratch which was obviously visible to oncoming traffic was a good opportunity to show off and so was often decorated

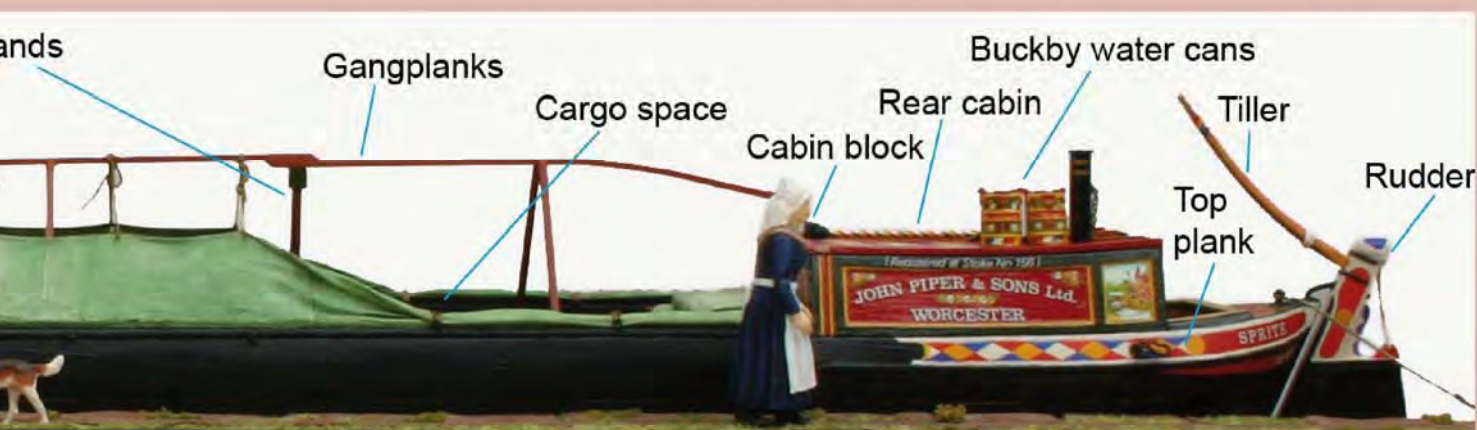


lavishly. Even the stands and mast that support the top planks were painted, although these would be hidden if the cargo needed to be sheeted over with tarpaulin to protect it against the weather.

Most of the decoration, however, was reserved for the rear cabin area. The top of the cabin and some of the framing was often given an



oak grain effect using a comb to create the grain effect but many had a painted stripe down the middle of the cabin roof to continue the line of the gangplanks. The sides of the cabin carried the name of



the company (or Number One) and registration details in panels but these were normally embellished with stylised roses and/or daisies. One panel each side would usually have one of the traditional castle scenes.



The castle scenes are always painted in a somewhat simplistic style.

Elements normally

included in the picture are a lake, a castle and hills in the background. Each boatyard painter had his own style which was often recognisable.

The rear of the cabin was also painted with an ornate shape. The inside of the cabin doors (which would be open most of the time) had small

castle scenes at the top and flowers in the lower panels. Even the small panel on the right as you go into the cabin was usually decorated in this way.



The cabin block (the block supporting the rear end of the gangplanks) also received the attention of the painter.

This would have been visible to whoever was steering the boat. Although castles were common, other images appeared as well such as dogs or other animals.



Loose items such as the Buckby (water) cans and the horse's feed bowl were decorated with flowers and even the horse's harness, tiller and rudder were painted in bright colours.



As indicated earlier, the interior decoration

was the responsibility of the crew. All surfaces would be oak grained (sometimes done by the crew themselves). This included the walls, cupboard and drawer fronts and the side benches. The crew would then pay the boatyard to paint castles and roses inside the cabin. The standard layout of the cabin

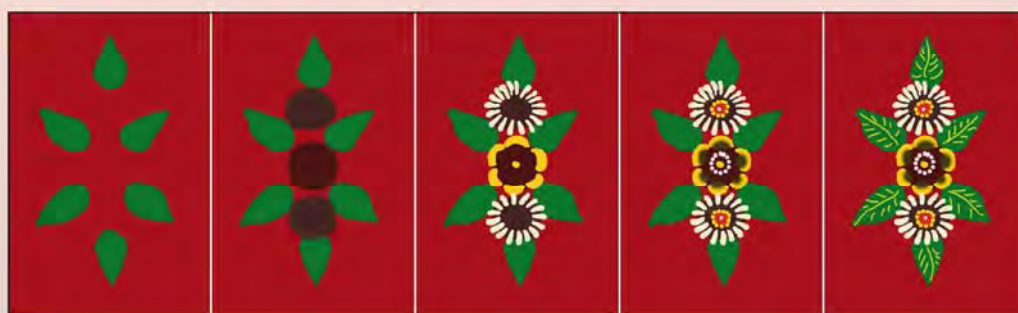
included a large cupboard door which folded down to form a table. The cupboard door often had a castle scene as the main feature as did the door that led into the cargo hold on some boats.



The cabins were very small and everything had to be functional. For example, the door of the cupboard in the forward part of the cabin dropped down to form a double bed across the cabin. One space that was used purely for decoration was the partition between the two parts of the cabin which usually had lace curtains. This space was used to hang horse brasses and lace plates which had slots round the rim through which a ribbon was threaded. The plates were often souvenirs from the occasional day trips to the seaside.



The picture below shows the typical sequence for painting flowers. First the leaves are painted, then dark backgrounds to the centres of the flowers. Next petals are added followed by details in the centres of the flowers and finally veins are added to the leaves. Roses are painted in a similar way. The other pictures below show some more examples of castles and flowers.



The model used to illustrate this article is a model of a typical but fictitious narrowboat (and company) that I made many years ago for my Father. He was born in 1920 on a narrowboat on the Bridgewater canal in the north west of England. He and his family continued to work on the canals until the outbreak of World War 2. I have so far traced at least four generations of his family who were boatmen and women. The model is made to a scale of 1/32 which makes the figures about 2 inches high. Because I could not find a suitable female figure wearing the typical boatwoman's shawl and bonnet I converted a German soldier figure!



Malcolm's Miniatures - www.malcolmsminiatures.co.uk



COUSIN PETUNIA



Here is a place to air your woes and share your joys in the company of AIM's new agony aunt, the Honorable Petunia Lyttleton-Highaimer cousin of Aunt Anastasia. Join us in a welcoming cocktail ~ a Kir Royale is Petunia's favourite as the delicate colour agrees with her choice of décor.



*Smallscale Hall
Miniton~on~Sea
September 2012*

Hello My Dears

Exciting news! I just heard from dear Anastasia, now happily settled in wedded bliss. She has been going through some of her collection of miniatures and came across some old dolls. Sadly these are a

little the worse for wear and she wondered if we had any suggestions about restoring them to their former glory. We have received all sorts of suggestions from the members here. None of them are guaranteed to work and extreme caution should be used with antique items. The fabric and structure varies considerably so proceed with care.

Mrs Antrobus recommended a good soak in carbolic and Boulders was all for a rub-down with steel wool! My dears – the staff know nothing of miniatures! But Boulders fixes a jolly good Kir Royale and Mrs A's dainty canapés are delightful.

Keep in touch sweet readers!

Ever yours

Cousin Petunia

Remember to email the Honorable Petunia Lyttleton-Highaimer of Smallscale Hall, Miniton-on-Sea. She will deal gently with your mini woes and news so do please write to her at **cousinpetuniapost@gmail.com**.

She is awaiting your posts for the August edition and will share some of her secrets (and those of her friends) with you, dear readers.

Toodle-oo!



*this month I am giving the collection of tips received on doll cleaning
but do take care with those precious figures*

- I am no expert on cleaning dolls, but if they are porcelain and are china painted i.e. the paint is fired on then they could be cleaned with anything a damp cotton bud should do, but if the doll was painted with acrylics then you may be in danger of removing the face, so I would advise a damp cotton bud used very, very carefully in an inconspicuous place to start with and then take it from there.
- I have cleaned many a porcelain doll with simply.....a bar of soap from the bathroom and some cotton wool dipped in luke warm water and well squeezed out.

Provided the paint on the doll's face has either been fired on or sealed (as with acrylic paint), and even if the paint hasn't been fired or sealed good old fashion soap is unlikely to harm anything. this is the most gentle but hugely effective way of removing dirty marks from porcelain dolls. Afterwards, go over the the area with some clean damp cotton wool and dry with a soft towel. I have used it on modern and antique dolls and obtained the tip from an experienced antique doll restorer.

You would be surprised just how good the simple bar of soap is for removing many marks from many different materials.

- I really don't know how to clean them, but would suggest that she try on a part of the doll that won't show (eg leg) in case any suggestions aren't good... especially if the dolls are resin or polymer clay. Porcelain will take more abuse, but if they are one of the other you could end up ruining the finish instead of fixing it.. Do we know what the smudges are? If it was my doll, and porcelain, I would probably use a q-tip dipped in nail polish remover, or vinegar... or possibly even tooth paste. Please know that I am not at all sure if any of these suggestions would work.. and very likely would remove the paint.
- I came across these links which seem helpful but I agree that it would be great to hear from dollmakers as to the safest way to clean them. I have used babywipes in the past for tiny marks but have never had to clean a painted doll.

http://www.ehow.com/how_5079392_remove-spot-antique-porcelain-dolls.html

http://www.ehow.com/how_4854149_clean-antique-porcelain-dolls.html



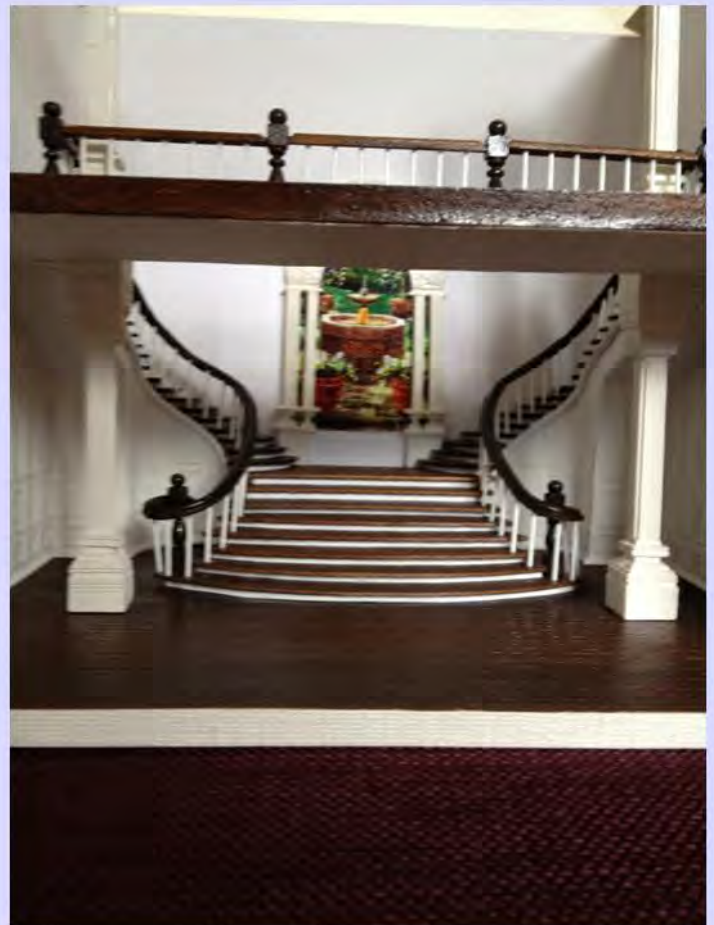
Time For Small Scales!

By AIM Member Janet Smith

AIM's small scale artisans have taken the time to share some of their work with us this month. From half scale to micro scale, you want to take the time to take a peek at these small scale wonders.

Time for a Cruise? Suzane Herget says, "Not just any cruise but the one Rose participated in the movie 'Titanic'." This little room is presented in 1/48 (quarter) scale.

Time to Read? "Have you heard of Twelve Oaks from Gone with the Wind? This is Nine Pines Hall in Quarter Scale. Many elements are hand done. Some like the grand staircase is cut out using a laser."



Suzane Herget

Petite N Tiny

petitentiny9@gmail.com



Time for Vacation? How about a quick stop in Paris? But don't let this fool you! This 1/48 scale piece only looks like the Eiffel Tower! It's really a display for chocolates by Carol Kubrican. And it's ALWAYS the right time for chocolate??

Carol Kubrican

True2Scale

www.true2scale.com



Time for Gardening? This lovely quarter scale arbor was made by Marianne Cook from a kit by SDK Miniatures. It features pink and purple clematis. The petals were laser cut while the leaves were cut by hand.

Marianne Cook

mariannecook.com

www.etsy.com/shop/Marianne26



Also taking us into the smallest garden imaginable is Béatrice Thierus. Shown here is her micro (1/144) scale house with a backdrop of real flowers!



Béatrice also shares with us some micro scale
(1/144) rooms. And more fully landscaped homes!



Béatrice Thierus
Les Miniatures de Béatrice
beatriceweirauch@aol.com

Time to relax? Spend some time at home. Who wouldn't find a room with one of these rugs by Ludwina Akbulut-Van Oosterwyck warm and inviting? The details in these rugs belie their size. The red rug on the right is shown with half scale furniture, where the other two photos include a quarter scale bed. These are hand-knotted rugs made from silk threads.



Ludwina Akbulut-Van Oosterwyck
 ludwinaminicarpet@yahoo.co.uk
dekorativ.tripod.com/doll_house_miniature_carpets/

And how about a step back in time to a simpler life? And a life with plenty of time for gardening? Petite Properties is introducing several new kits in half and quarter and micro scales at the Autumn Miniatura Show 2012.



Garden Accessories in 1/24th scale



Church Farm Cottage in 1/144th scale

Petite Properties
office@petite-properties.com
www.petite-properties.com

Don't forget to take some TIME for miniatures!



Garden Accessories in 1/48th scale



Garden Accessories in 1/48th scale



Station Master's Cottage in 1/48th scale

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Artisans In Miniature

*"An association of professional artisans,
dedicated to promoting a high standard
of excellence in original handcrafted scale miniatures..."*

www.artisansinminiature.com

artisansinminiature.blogspot.com

The way in which AIM Association membership is offered has changed!

**Due to an overwhelming uptake of
membership over recent months, as
from July 31st 2010 the AIM Association
now has limited membership places
available...**

The AIM Association was set up in 2007 in order to provide a global platform for professional miniature artisans who wish to **actively promote** their work and **actively take part** and support the opportunities and promotional facilities which AIM uniquely offers for free: notably including...

- The AIM online forum
- Monthly FREE AIM magazine
- AIM Member's online directory
 - AIM website
- AIMs facebook & social networking pages
 - The AIM blog.

*AIM membership is only available for professional miniature artisans,
selling quality handmade miniatures to the public.*

*Membership is reserved for artisans who wish to
showcase & promote their work,
through active participation within the AIM Association.
Please note; A waiting list has now been introduced regarding
new membership applications.*

AIM is completely **FREE** to join and completely **FREE** to be part of.

So... if you are a professional miniature artisan and you would like to find out more about joining the

AIM Association, please email AIM's Membership Secretary: Tony for more information:

tonybroadwood@aol.com

Or alternatively visit our website... www.artisansinminiature.com

The Miniature...

GRAPEVINE

AIM'S BIRTHDAY

It is five years since the AIM association was created. AIM now has over 300 talented artisans from around the world as its members. The AIM website has one of the most comprehensive directories of artisans producing quality miniatures. And, of course AIM publishes this free on-line magazine with contributions from those members. In the next issue we will look back, in more detail, at AIM's achievements, but in the meantime we would love to hear your views on AIM. Please email your comments to me at

malcolm@malcolmsminiatures.co.uk.

AUTUMN MINIATURA

The Autumn Miniatura will be held at the NEC, Birmingham, UK on the 22nd and 23rd September.

Many AIM members will be attending and some of them will have new products available.

MALCOLM'S MINIATURES



As well as his range of 1/24th scale doors and windows Malcolm will be introducing a new range of 1/48th scale doors and windows at Miniatura.

More details at:

www.malcolmsminiatures.co.uk



CAROL SMITH

Carol will be attending Miniatura with a range of watch/clock repair stands and delicatessen stands. They are also available from her Etsy shop:

www.etsy.com/shop/STARSGEMINI3



Grapevine Prepared by AIM Member Malcolm Smith
malcolm@malcolmsminiatures.co.uk

All photographs and text © 2012

by their respective artisans.

MAGS-NIFICENT MINIATURES

Mags will have some new items at Miniatura - Parsley & Tomato plants.



And this little piggie's going to Miniatura



JULIE CAMPBELL - DOLL ARTIST

Julie will be attending Miniatura under her new name (previously Bellabelle dolls).

She will have some new items



for the show . Alongside her 12th scale dolls she will also have some new tiny boudoir dolls , popular in the 1920s and 30s as fashionable accessories for the modern lady !



www.juliecampbelldollartist.co.uk

PETITE PROPERTIES

New for Autumn Miniatura 2012!

As we excitedly count down the days to Autumn Miniatura, we thought we would share a sneak preview of just some of the brand new smaller scale kits which we will be launching at the show...

The Petite Properties' stand will feature a record number of affordable new kits in 1:24th, 1:48th and 1:144th; from shabby chic furniture, to traditional garden accessories - something for every smaller scale enthusiast and to suit every pocket size!

We are also delighted to be launching a new '360 Premier Collection' of 1:48th dolls house kits. 'Blackberry Farm' will be the first quarter scale

'Petite Property' to be released in this collection, with many, many more to follow!

Not going to the Miniatura Show? No problem! On the 25th



September all of our 40+ brand new kits will be added to the Petite Properties' online shop and will be available via mail order to anywhere in the world!

For those of you who will be visiting Miniatura this Autumn, do stop by the Petite Properties' stand and see for yourself the record number of new smaller scale products we have to offer!



Tony & Bea Broadwood

Web - www.petite-properties.com

Email - office@petite-properties.com

Blog - <http://petiteproperties.blogspot.co.uk/>



KATHI MENDENHALL

Kathi (La Petite Belle Patterns) presents two new Edwardian patterns. Detailed instruction to complete historically correct undergarments and costume. Purchase wherever La Petite Belle Patterns are sold. Each is available at \$5.00.

See www.minipatterns.com

for more details.



LINDA MASTER

Linda Master of Miracle Chicken Miniatures is making a new line of European antique miniature accessories. The first of which is this antique foot warmer. It is made of cherry wood-1:12 scale. Beautifully chip-carved, with a tin box that held the hot coals or even boiling water. There is a hook to hang it up when not in use which is why the bottom is as elaborately carved as the sides. The top is pierced carving to let the heat out. The new line will be available on her website:

www.miraclechickenminiatures.com



LITERATURE IN MINIATURE

have a limited number of model vintage cars in twelfth scale available.

They are made of metal and the wheels work. They have been crafted very accurately with horn, starting handle, steering wheel, brakes, foot pedals, and tool box. Even the seats have been made to look like leather with moulded buttoning. You can even put your dolls inside the cars if you wish. There are three available models and the sizes are as follows (shown from left to right in the picture below):

Ford Model T from 1908.

12" long x 5.5" wide x 7.5" high.

Carter Roadster from 1912.

12" long x 5" wide x 6" high.

Rolls Royce from 1907.

13" long x 6" wide x 6.5" high.

They are £55.00 each plus post and packing.

See www.literatureinminiature.co.uk

for more details.



VIOLA'S DOLLS

Viola has a new pattern for sale - see more at

www.violasdolls.com

under MORE MINIS (patterns)

Lady patterns alone are \$7, with fabric and trim \$15, plus shipping.



MARY WILLIAMS

Mary Williams of Dollshouse Dolls has some new dolls produced from new moulds by Georgina Ritson, more available soon.



More details from her website
www.dollshousedolls.co.uk

DESERT MINIS

Desert Minis, Inc. will be attending the Good Sam Showcase of Miniatures in San Jose, CA, October 6th and 7th. On Friday, October 5th, a workshop will be presented titled, "Tropical Party Foods and the Mess Left Behind" where students will make chicken skewers with pineapple and peppers, fruit salad in coconut bowls, Jamaican meat pies, frozen cocktails served in pineapple shells and more! They'll even leave a bunch of dirty dishes, rinds and seeds behind in their quarter scale kitchens.

For more information, see:
goodsamshowcase.miniature.net



JANET GRANGER

Weeny handbags for doll's house dolls

Wouldn't the lady dolls in any doll's house covet these tiny handbags – just launched in kit form by Janet Granger. There are seven designs available altogether (we feature three here), to be stitched on either 32 or 40 count silk gauze, depending on the design, using tent stitch (like half cross stitch).

The series covers day bags and evening bags, for several different historical eras. There's even an Art Deco one called 'Jazz Age'.

Each handbag kit contains a piece of silk gauze (32 or 40), Anchor stranded cotton threads, a colour block chart (the design is not printed on the fabric), detailed instructions, suitable needles, a tiny bead for the closure, beading thread, and fine gold thread for the handle. The bags measure approximately an inch across, when finished.



If you are a beginner to mini-stitching and are unsure as to whether you would be able to make one of these handbags, why not have a look at the free online tutorial section of Janet's website first? It guides you through every stage of stitching and finishing the kit, with detailed photos to show you exactly what you need to do. You'll see just how easy they are to make!

The kits are available from:
www.janetgranger.co.uk/acatalog/index.html

The tutorial: www.janetgranger.co.uk/tutorials.htm

Each kit costs £9.95. P&P is £1.50 per order if placed via the website or by post.

Janet Granger Designs, Rose Cottage, Leek Road,
Waterhouses, Staffordshire, ST10 3JS England

Tel: 01538 308860 www.janetgranger.co.uk

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15 I 16 de Setembre

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Exposició d'Escenes i
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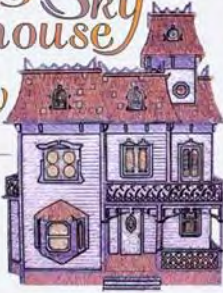



**Unique and Ooak Miniatures
by IGMA Fellow Patricia Paul
PatriciaPaulStudio.com**



*Big Sky
Dollhouse
Show*

Great Falls
Montana



Roundtables,
Workshops,
Giveaways
Raffles,
& More!

*Montana's
Miniature Show*

Watch for details for 2013!

Great Falls
Hilton
Garden Inn

Will update soon:
<http://bigskyminishow.com>

Pamela J ~ Promoter
406-964-0462

Printies

New Project coming !



Barbara Del Duco
AIM Member



1" scale



1/2" scale



2. 1/2" scale

Printies are made from .pdf files that are downloaded. Just print them out, glue to various card stocks and foam core board. Cut out and assemble.

A new way to make a Dollhouse. So easy. No wood to cut. Just use an xacto knife.

<http://www.etsy.com/shop/DollHousePrinties>

<http://www.printies.homestead.com>

My Blog <http://printiesat.blogspot.com/>

The Miniature Maker

Hand crafted dollhouse miniatures

Email: Janet@Theminiaturemaker.co.uk



WWW.Theminiaturemaker.co.uk

true2scale



New 1:48 kits!

Assemble a shelf and decorate it with matching dishes and a doily!

Shop

true2scale.com

glitter houses, LEDs, fun kits



Miss Amelia

Janine Crocker, Canary Islands

Tel. (0034) 928 804781

<http://missameliasminiatures.com>

janine@missameliasminiatures.com

This issue would not have been possible without the generous contributions from the following AIM members...

Many thanks therefore go to...



Alison Fleming
Anya Stone
Barbara Del Duco
Bea Broadwood
Bev Gelfand
Béatrice Thierus
Carol Kubrican
Carol Lester
Carol Smith
Christa Chayata
Cristina Caballero
Daisy Carpi
Elizabeth McInnis
Gerry de Cave
Jain Squires
Janet Dowling

Janet Harmsworth
Janet Smith
Kathi Mendenhall
Kathy Brindle
Linda Master
Literature in Miniature
Ludwina
Akbulut-Van Oosterwyck
Malcolm Smith
Margot Ensink
Marianne Cook
Michelle Martinez
Mo Tipton
Pamela J Nicholson
Pauline Coombes
Pauline Everett

Peter Tucker
Regina Passy-Yp
Sadie Brown
Sally Watson
Suzane Herget
Viola Williams
Vynette van der Heijden
Wilga van den Wijngaart



www.artisansinminiature.com

Please Note:

The projects included in this publication are not suitable for children under the age of 14.
The miniatures featured in this magazine are collectors items and therefore unsuitable for children under 14.
All projects are undertaken at your own risk. AIM does not accept responsibility for any injury incurred.
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